

# DISTRICT OF COLUMBIA

## Reading/English Language Arts Pre-K through Grade 12 Standards



## INTRODUCTION

The following reading/English language arts standards are the work of many District of Columbia teachers and administrators, early childhood providers, community stakeholders, parents, and others in a process that was coordinated by the Office of Academic Services, working with Standards Work, Inc. They were adapted from standards used in the Commonwealth of Massachusetts and a set of prekindergarten standards developed for the school district by a team working under the direction of the executive director of the Office of Early Childhood Development.

The learning standards specify what students should know and be able to do as learners of reading/English language arts at the end of each grade level or course. Students are held responsible for learning standards listed at earlier grades as well as for their current grade.

## Organization of the Document

This document is organized into five parts:

- A statement of guiding philosophies that articulate a set of beliefs about teaching, learning, and assessing reading/English language arts in the District of Columbia, pp. 3–5
- Grade-by-grade standards, organized as described below, pp. 6–81
- Reading lists of classical and contemporary works, pp. 82–103
- A glossary with words and phrases found in the standards, pp. 104–111
- Acknowledgments, pp. 112–114

The reading/English language arts learning standards for prekindergarten through grade 12 are organized by grade level and presented in eight strands.

Each learning standard in every grade has a unique identifier that consists of:

- *Grade level*: pre-K, K, 1, 2, 3, etc.
- *Strand*: LD = Language Development, BR = Beginning Reading, IT = Informational Text, LT = Literary Text, R = Research, W = Writing, M = Media, EL = English Language Conventions
- *Substrand category*, such as Poetry (LT-P) and Drama (LT-D) within Literary Text
- *Standard number*: 1, 2, 3, etc.

For example, standard 1.LD-V.8 is the eighth standard of the Language Development strand, in the Vocabulary category, and should be mastered in grade 1. Standard 4.IT-A.7 is the seventh standard of the Informational Text strand, in the Argument and Persuasive Text category, and should be mastered in grade 4. This numbering system also allows teachers to organize the standards by grade. For example, 5th grade teachers preparing their curriculum can distinguish grade 5 standards in each strand by identifying all of the standards beginning with a 5.

Many of the strands have multiple categories:

### Language Development (pp. 6–17)

- Discussion (LD-D)
- Questioning, Listening, and Contributing (LD-Q)
- Oral Presentation (LD-O)
- Vocabulary Development (LD-V)

### Beginning Reading (pp. 18–25)

- Print Concepts (BR-PC)
- Phonemic Awareness (BR-PA)
- Phonics (BR-P)
- Fluency (BR-F)

### Informational Text (pp. 26–33)

- ❑ Expository Text (IT-E)
- ❑ Document and Procedural Text (IT-DP)
- ❑ Argument and Persuasive Text (IT-A)

### Literary Text (pp. 34–47)

- ❑ Understanding Text (LT-U)
- ❑ Connections (LT-C)
- ❑ Genre (LT-G)
- ❑ Theme (LT-T)
- ❑ Fiction (LT-F)
- ❑ Poetry (LT-P)
- ❑ Style and Language (LT-S)
- ❑ Drama (LT-D)
- ❑ Literary Nonfiction (LT-LNF)
- ❑ Traditional Narrative and Classical Literature (LT-TN)

### Research (pp. 48–55)

### Writing (pp. 56–65)

- ❑ Imaginative Writing (W-I)
- ❑ Expository Writing (W-E)
- ❑ Revision (W-R)

### Media (pp. 66–73)

### English Language Conventions (pp. 74–81)

## GUIDING PHILOSOPHIES FOR THE TEACHING AND LEARNING OF ENGLISH\*

The following philosophies inspire every strand included in the District of Columbia reading/English language arts standards. They are meant to guide the construction and evaluation of English language arts curricula.

*An effective reading/English language arts curriculum develops thinking and language together through interactive learning.*

Students develop their ability to remember, understand, analyze, evaluate, and apply the ideas they encounter in reading/English language arts and in all the other disciplines when they undertake increasingly challenging assignments that require them to write or speak in response to what they are learning and reading.

*An effective reading/English language arts curriculum provides explicit holistic skill instruction in reading and writing.*

Explicit skill instruction is most effective when it precedes student need. Systematic phonics lessons (in particular, applying decoding skills to decodable materials) should be taught to students before they try to use them in their subsequent reading. Systematic instruction is especially important for those students who have not developed phonemic awareness — the ability to pay attention to the component

sounds of language. Effective instruction can take place individually, in small groups, or on a whole-class basis. In other cases, explicit skill instruction is most effective when it responds to specific problems students reveal in their work. For example, a teacher should monitor students' progress in using quotation marks to punctuate dialogue in their stories and then provide direct instruction when needed. Reading to preschool and primary-grade children plays an especially critical role in developing children's vocabulary, their knowledge of the natural world, and their appreciation of the power of the imagination. Beyond the primary grades, students continue to refine their skills through speaking, listening, viewing, reading, and writing.

*An effective reading/English language arts curriculum draws on literature from many genres, time periods, and cultures, featuring works that reflect our diverse literary heritage.*

District of Columbia students need to become familiar with works that are part of a literary tradition going back thousands of years. Students should read literature reflecting the literary and civic heritage of the entire world. They also should gain broad exposure to works from the many communities that make up contemporary America, as well as from countries and cultures throughout the world. The District of Columbia presents two lists of suggested authors or works: one that reflects our common literary and cultural heritage, and another that includes authors of contemporary American literature and world literature. Reading/English

\* Adapted from the Massachusetts English Language Arts Curriculum Framework, June 2001.

language arts teachers encourage independent reading within and outside of class. School librarians play a key role in finding books to match students' interests and in suggesting further resources in public libraries.

*An effective reading/English language arts curriculum builds on the language, experiences, and interests that students bring to school.*

Teachers need to respond effectively to the challenges of linguistic and cultural differences in their classrooms. They should recognize that sometimes students have learned ways of talking, thinking, and interacting that are effective at home and in their neighborhood but that may not have the same meaning or usefulness in school. Teachers need to draw on these diverse ways of talking and thinking as potential bridges to speaking and writing in standard English.

*While encouraging respect for differences in home backgrounds, an effective reading/English language arts curriculum nurtures students' sense of their common ground as present or future American citizens to prepare them for responsible participation in our schools and in civic life.*

Teachers instruct an increasingly diverse group of students in their classrooms each year. Students

may come from any country or continent in the world. Taking advantage of this diversity, teachers guide discussions about the variety of beliefs and traditions around the world. At the same time, they provide students with common ground through discussion of significant works in a democratic cultural history to help prepare them to become self-governing citizens of the United States of America. A reading/English language arts curriculum can serve as a unifying force in schools and society.

*An effective reading/English language arts curriculum emphasizes writing as an essential way to develop, clarify, and communicate ideas in persuasive, expository, narrative, and expressive discourse.*

At all levels, students' writing records their imagination and exploration. As students attempt to write clearly and coherently about increasingly complex ideas, their writing serves to propel intellectual growth. Through writing, students develop their ability to think, to communicate ideas, and to create worlds unseen.

*An effective reading/English language arts curriculum develops each student's distinctive writing or speaking voice.*

A student's writing and/or speaking voice is an expression of self. Students' voices tell us who

they are, how they think, and what unique perspectives they bring to their learning. Students' voices develop when teachers provide opportunities for interaction, exploration, and communication. When students discuss ideas and read one another's writing, they learn to distinguish between formal and informal communication. They also learn about their classmates as unique individuals who can contribute their distinctive ideas, aspirations, and talents to the class, the school, the community, and the nation.

*An effective reading/English language arts curriculum provides students with opportunities to write frequently in a variety of forms and for a variety of purposes and audiences and teaches students the "writing process."*

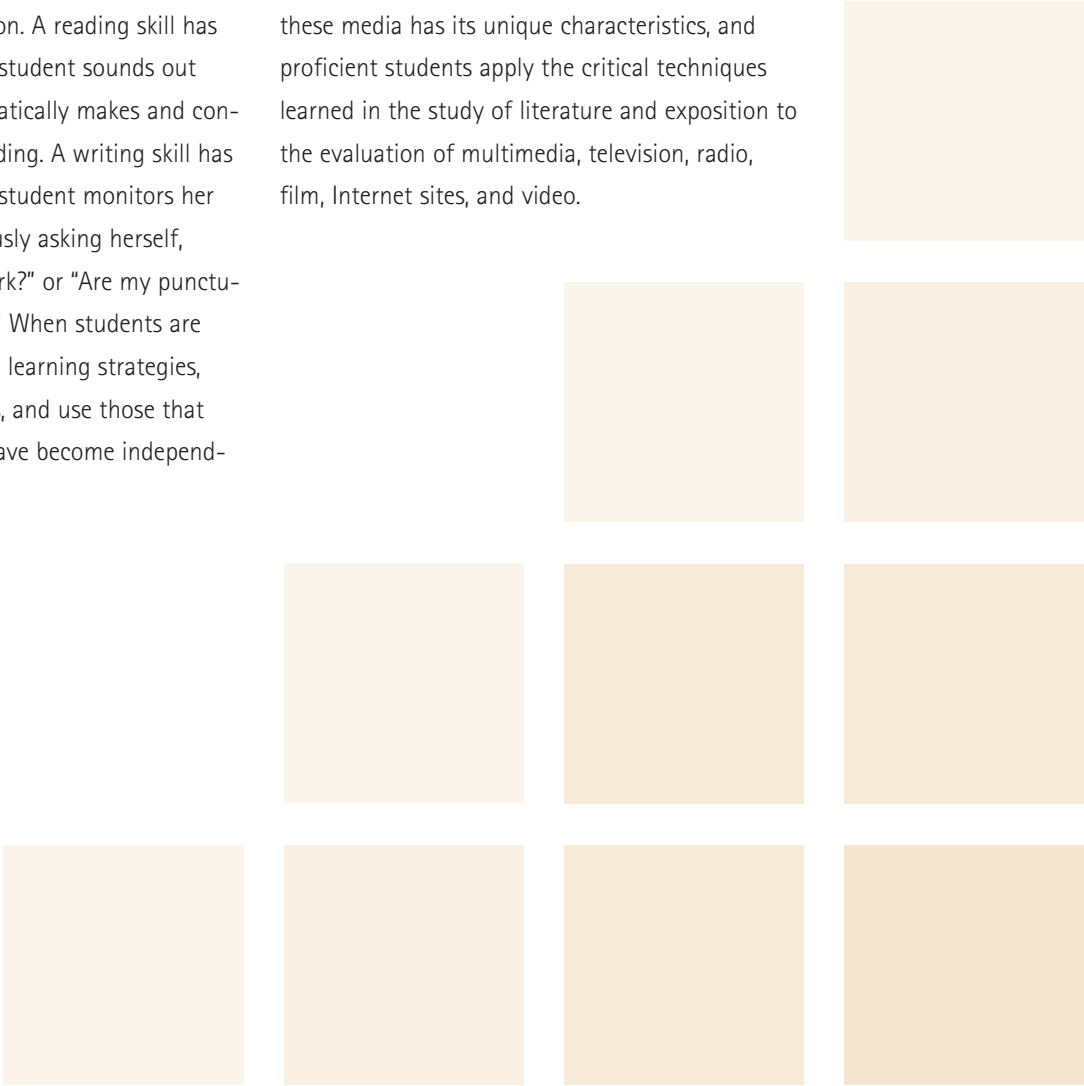
Just as they learn about the conventions demanded by different genres of literature, students also learn that different aims of discourse, such as persuasion or narration, entail different modes of thinking and expression. Students learn to write well when they are taught strategies for organizing a first draft, writing successive versions, revising, and editing. They learn to polish their writing by reorganizing sentences or paragraphs for clarity, adding or deleting information, and finding precise words. They learn to correct grammar, spelling, and mechanics.

Collectively, these steps are sometimes referred to as the “writing process” and often take place over several sessions or days. By critiquing one another’s work, students discover how composing differs from conversing and how composing is a craft that can become an art. There is, of course, no single writing process used by every writer. Not every piece of writing needs to go through several drafts and revisions or be exquisitely polished. Practice in writing on demand, without benefit of time for extensive revision, prepares students for occasions when they are required to write quickly, clearly, and succinctly in response to a question. In such instances, students apply their organizational and editing skills as they write, with the goal of producing a concise and comprehensible first draft.

*An effective reading/English language arts curriculum teaches the strategies necessary for acquiring academic knowledge, achieving common academic standards, and attaining independence in learning.* Students need to develop a repertoire of learning strategies that they consciously practice and apply

in increasingly diverse and demanding contexts. Skills become strategies for learning when they are internalized and applied purposefully. For example, a research skill has become a strategy when a student formulates his own questions and initiates a plan for locating information. A reading skill has become a strategy when a student sounds out unfamiliar words or automatically makes and confirms predictions while reading. A writing skill has become a strategy when a student monitors her own writing by spontaneously asking herself, “Does this organization work?” or “Are my punctuation and spelling correct?” When students are able to articulate their own learning strategies, evaluate their effectiveness, and use those that work best for them, they have become independent learners.

*An effective reading/English language arts curriculum provides for literacy in all forms of media.* Multimedia, television, radio, film, Internet, and videos are prominent modes of communication in the modern world. Like literary genres, each of these media has its unique characteristics, and proficient students apply the critical techniques learned in the study of literature and exposition to the evaluation of multimedia, television, radio, film, Internet sites, and video.





Grade 1

Grade 2

DISCUSSION

**1.LD-D.1.** Follow agreed-upon rules for discussion, including raising one's hand, waiting one's turn, speaking one at a time, and listening politely to the ideas of others.

**2.LD-D.1.** Follow agreed-upon rules for discussion, including raising one's hand, waiting one's turn, speaking one at a time, listening politely to the ideas of others, and gaining the floor in respectful ways.

QUESTIONING, LISTENING, AND CONTRIBUTING

**1.LD-Q.2.** Listen attentively by facing the speaker.

**1.LD-Q.3.** Describe familiar objects, people, and events and their attributes with specific words and phrases.

**1.LD-Q.4.** Give, restate, and follow oral directions that involve two unrelated sequences of action.

**2.LD-Q.2.** Know and practice appropriate listening behavior.

**2.LD-Q.3.** Provide descriptions with careful attention to sensory detail (e.g., how something smells, feels, sounds, looks).

**2.LD-Q.4.** Ask questions to clarify confusion about a topic.

**2.LD-Q.5.** Give, restate, and follow oral directions that involve a series of unrelated sequences of action.

**STRAND: LANGUAGE DEVELOPMENT, CONTINUED** *(Continue to address earlier standards as needed.)*

Prekindergarten	Kindergarten
ORAL PRESENTATION	
<p><b>PK.LD-O.8.</b> Retell story events in sequence (e.g., uses flannel board pieces to retell the story of <i>The Runaway Rice Cake</i> in her own words.).</p>	<p><b>K.LD-O.6.</b> Relate an experience or story in logical sequence.</p> <p><b>K.LD-O.7.</b> Recite poems, rhymes, and songs, and retell stories in a logical sequence.</p>
VOCABULARY AND CONCEPT DEVELOPMENT	
<p><b>PK.LD-V.9.</b> Use words to describe concrete objects, actions, and feelings (e.g., says, “She’s upset” when she sees a child crying; rubs stomach and says, “My lunch is awesome.”).</p> <p><b>PK.LD-V.10.</b> Integrate new vocabulary into conversations with peers and adults (e.g., uses the word <i>hurricane</i> after teacher explains that a big wind and rain storm is called a hurricane; calls her block structure <i>enormous</i> after hearing the word read aloud from a book.).</p> <p><b>PK.LD-V.11.</b> Add descriptive words to basic subject-verb-object sentences (e.g., notes, “We have pretty yellow flowers in the garden.”; says, “My baby brother is very cranky.”).</p> <p><b>PK.LD-V.12.</b> Ask questions to acquire new vocabulary (e.g., points to a front-end loader and says, “Look. What’s that?”; asks, “What’s a waterspout?” after singing <i>The Itsy-Bitsy Spider</i>.).</p>	<p><b>K.LD-V.8.</b> Determine what words mean from how they are used in a sentence, either heard or read.</p> <p><b>K.LD-V.9.</b> Sort common objects into basic categories (e.g., colors, shapes, foods).</p> <p><b>K.LD-V.10.</b> Describe common objects and events in both general and specific language.</p> <p><b>K.LD-V.11.</b> Use language to express spatial (up, down) and temporal (before, after) relationships.</p>



Grade 1

Grade 2

ORAL PRESENTATION

**1.LD-0.5.** Retell stories using standard grammar rules, sequencing story events by answering who, what, where, when, how, and why questions.

**1.LD-0.6.** Recite poems, rhymes, songs, and stories, speaking clearly at an understandable pace.

**2.LD-0.6.** Relate an important event in life or describe personal interests, maintaining focus on the topic and speaking clearly at an understandable pace.

**2.LD-0.7.** Recite poems, rhymes, songs, and stories using appropriate tempo, volume, and phrasing.

VOCABULARY AND CONCEPT DEVELOPMENT

**1.LD-V.7.** Identify base words (*look*) and their inflectional forms (e.g., *looks, looked, looking*).

**1.LD-V.8.** Classify common words into conceptual categories (e.g., animals, foods, opposites).

**1.LD-V.9.** Recognize that some words, called compound words, are made up of two short words (e.g., sailboat, football, popcorn).

**1.LD-V.10.** Determine meanings of words by using a beginning dictionary.

**2.LD-V.8.** Identify and use prefixes and suffixes (e.g., un-, re-, -ful, -ly) to determine the meaning of words.

**2.LD-V.9.** Identify common antonyms and synonyms.

**2.LD-V.10.** Determine the meaning of compound words using knowledge of the meaning of individual words (e.g., lunchtime, daydream, everyday).

**2.LD-V.11.** Identify the relevant meaning for a word with multiple meanings using its context (saw/saw).

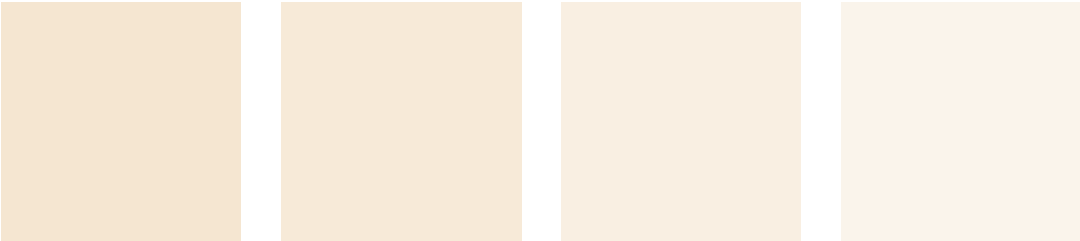
**2.LD-V.12.** Determine meanings and uses of words (parts of speech) by using a beginning dictionary (i.e., nouns, verbs, adjectives, etc.).



Grade 5	Grade 6
DISCUSSION	
5.LD-D.1. Apply understanding of agreed-upon rules and individual roles to make decisions, including eliciting and considering suggestions from each group member and defining individuals' roles and responsibilities.	6.LD-D.1. Apply understanding of agreed-upon rules and individual roles to make decisions, including eliciting and considering suggestions from each group member, defining individuals' roles and responsibilities, and coming to consensus.
QUESTIONING, LISTENING, AND CONTRIBUTING	
5.LD-Q.2. Interpret speakers' messages (both verbal and nonverbal), purposes, and perspectives. 5.LD-Q.3. Make inferences and draw conclusions based on the ideas presented in an oral report. 5.LD-Q.4. Ask questions that clarify information not already discussed.	6.LD-Q.2. Relate the speaker's verbal communication (e.g., word choice, pitch, feeling, tone) and nonverbal messages/"body language" (e.g., posture, gestures). 6.LD-Q.3. Identify the tone, mood, and emotion conveyed in oral communication. 6.LD-Q.4. Restate and execute multistep oral instructions and directions.


STRAND: LANGUAGE DEVELOPMENT, CONTINUED *(Continue to address earlier standards as needed.)*

Grade 3	Grade 4
ORAL PRESENTATION	
<p><b>3.LD-0.5.</b> Give presentations about experiences or interests that have a recognizable organization using appropriate eye contact, adequate volume, and clear pronunciation.</p> <p><b>3.LD-0.6.</b> Recite prose and poetry aloud with fluency, rhythm, pace, and appropriate intonation and vocal patterns to emphasize key ideas and areas of importance expressed by the author.</p> <p><b>3.LD-0.7.</b> Use teacher- and student-generated assessment criteria to prepare and assess presentations.</p>	<p><b>4.LD-0.5.</b> Use teacher-generated rubric (scoring guide) to prepare the presentations described in this section.</p> <p><b>4.LD-0.6.</b> Express opinion of a political speech in an organized way, with supporting detail, good eye contact, adequate volume, and clear pronunciation.</p> <p><b>4.LD-0.7.</b> Make informal presentations that have a recognizable organization (e.g., sequencing, summarizing), using clear enunciation and adequate volume.</p> <p><b>4.LD-0.8.</b> Use teacher- and student-generated assessment criteria to prepare and assess presentations.</p>
VOCABULARY AND CONCEPT DEVELOPMENT	
<p><b>3.LD-V.8.</b> Identify the meaning of common prefixes and suffixes (e.g., un-, re-, in-, dis-, -ful, -ly, -less), and know how they change the meaning of roots (e.g., happy/unhappy, tell/retell).</p> <p><b>3.LD-V.9.</b> Identify roots of words (e.g., "graph" is a common root in autograph, photograph, biography).</p> <p><b>3.LD-V.10.</b> Identify playful uses of language (e.g., tongue twisters, riddles).</p> <p><b>3.LD-V.11.</b> Recognize that some words and phrases have both a literal and nonliteral meaning (e.g., take steps).</p> <p><b>3.LD-V.12.</b> Use context of the sentence to determine the intended meaning of an unknown word or a word with multiple meanings (e.g., hatch, arm, boot).</p> <p><b>3.LD-V.13.</b> Determine meanings of words and alternate word choices using intermediate-level dictionaries and thesauri.</p>	<p><b>4.LD-V.9.</b> Determine the effect of affixes on roots (e.g., the effect of "un" on roots such as "happy" or "common" to make the words "unhappy" or "uncommon").</p> <p><b>4.LD-V.10.</b> Use knowledge of morphology or the analysis of word roots and affixes to determine the meaning of unfamiliar words (e.g., meaning of Greek root "graph" to understand the meaning of the words telegraph, photograph, and autograph).</p> <p><b>4.LD-V.11.</b> Identify and use playful language such as puns, jokes, and palindromes.</p> <p><b>4.LD-V.12.</b> Identify the meaning of figurative language and phrases (e.g., "last straw," "cold feet," "I'm in hot water.").</p> <p><b>4.LD-V.13.</b> Recognize and use words with multiple meanings (e.g., sentence, school, hard) and determine which meaning is intended from the context of the sentence.</p> <p><b>4.LD-V.14.</b> Determine meanings and other features of words (e.g., pronunciation, syllabication, parts of speech) using intermediate-level dictionaries and thesauri.</p>



## Grade 5

## Grade 6

## ORAL PRESENTATION

**5.LD-O.5.** Review and refine teacher-generated rubric (scoring guide) to prepare and assess presentations described in this section.

**5.LD-O.6.** Organize ideas into presentations that provide a beginning, middle, and end, using various delivery strategies (volume, pitch, phrasing, pace, gestures) to communicate meaning.

**5.LD-O.7.** Recite poems (four or more stanzas), sections of speeches, or dramatic soliloquies using clear diction, tempo, volume, and phrasing.

**6.LD-O.5.** Create a rubric (scoring guide) based on categories generated by the teacher and students (content, presentation style) to prepare and assess the presentations listed in this section.

**6.LD-O.6.** Give oral presentations with focus, organization, and point of view, matching purpose, message, occasion, voice modulation, and nonverbal elements to the audience.

## VOCABULARY AND CONCEPT DEVELOPMENT

**5.LD-V.8.** Identify the meaning of common Greek and Latin roots and affixes to determine the meaning of unfamiliar words.

**5.LD-V.9.** Identify and apply the meanings of the terms antonym, synonym, and homophone.

**5.LD-V.10.** Determine the meaning of unfamiliar words in context using definitions and examples stated in the text.

**5.LD-V.11.** Identify meanings, pronunciations, alternate word choices, correct spellings, and parts of speech of words using dictionaries and thesauri (printed and electronic).

**6.LD-V.7.** Determine the meaning of unfamiliar words using knowledge of English language structure, Greek and Latin roots (e.g., annus, aqua), suffixes (e.g., -itis, -osis), and prefixes (e.g., multi-, dis-, anti-, hyper-, syn-).

**6.LD-V.8.** Use such clues as definition, example, and restatement to determine the meaning of unfamiliar words and words with multiple meanings in context.

**6.LD-V.9.** Determine the meaning of figurative language, including similes, metaphors, personification, and grade-appropriate idioms.

**6.LD-V.10.** Determine meanings, pronunciations, alternate word choices, correct spellings, and parts of speech of words using dictionaries, glossaries, thesauri, and other resources (printed and electronic).

**STRAND: LANGUAGE DEVELOPMENT, CONTINUED** *(Continue to address earlier standards as needed.)*

Grade 7	Grade 8
<b>DISCUSSION</b>	
<b>7.LD-D.1.</b> Know and apply rules for formal and informal discussions, including planning agendas, setting time limits for speakers, and taking votes on key issues.	<b>8.LD-D.1.</b> Identify techniques to improve productivity of group discussions, including setting clear goals, understanding the purpose of the team project and the ground rules for decisionmaking, and setting deadlines.
<b>QUESTIONING, LISTENING, AND CONTRIBUTING</b>	
<b>7.LD-Q.2.</b> Ask probing questions to elicit information, including questions about the evidence that supports the speaker's claims and conclusions.	<b>8.LD-Q.2.</b> Explain different ways to read a poem aloud for different effects on the listener.
<b>7.LD-Q.3.</b> Determine the speaker's attitude or point of view toward the subject.	<b>8.LD-Q.3.</b> Paraphrase the speaker's purpose and point of view and ask relevant questions concerning a speaker's content, delivery, and purpose.
<b>7.LD-Q.4.</b> Distinguish between a summary of and an advocacy of a position in an oral presentation.	<b>8.LD-Q.4.</b> Respond to persuasive messages with questions, challenges, or affirmations.
<b>ORAL PRESENTATION</b>	
<b>7.LD-O.5.</b> Create a rubric (scoring guide) based on categories generated by the teacher and students (content, organization, presentation style) to prepare and assess the presentations listed in this section.	<b>8.LD-O.5.</b> Create a rubric (scoring guide) based on categories generated by the teacher and students (content, organization, presentation style, vocabulary) to prepare and assess the presentations listed in this section.
<b>7.LD-O.6.</b> Present critiques of literary works, films, or dramatic productions using various techniques for effective presentations, and matching the message with voice modulation, inflection, tempo, enunciation, and expression.	<b>8.LD-O.6.</b> Present persuasive speeches that use appropriate techniques such as descriptions, anecdotes, case studies, analogies, and illustrations to advocate a position.
	<b>8.LD-O.7.</b> Distinguish and produce formal and informal language appropriate to the audience and purpose, including knowing how to use language for dramatic effect.
<b>VOCABULARY AND CONCEPT DEVELOPMENT</b>	
<b>7.LD-V.7.</b> Use Greek and Latin roots and affixes to determine the meaning of content area vocabulary (e.g., in readings on pioneers of space, determine the meanings of the words <i>astronaut</i> and <i>nautical</i> using knowledge of Greek and Latin roots).	<b>8.LD-V.8.</b> Know the origins and meanings of common foreign words used in English (e.g., <i>ad infinitum</i> , <i>bon voyage</i> , <i>a la carte</i> , <i>carte blanche</i> , <i>de luxe</i> , <i>pro rate</i> , <i>quid pro quo</i> ), and use these words accurately.
<b>7.LD-V.8.</b> Use such clues as cause and effect and comparison and contrast to identify the meaning of unfamiliar words and words with multiple meanings in context.	<b>8.LD-V.9.</b> Monitor text for unknown words or words with novel meanings, using word, sentence, and paragraph clues to determine meaning.
<b>7.LD-V.9.</b> Use context to confirm meanings of metaphors, similes, and idiomatic language in prose and poetry.	<b>8.LD-V.10.</b> Understand and explain "shades of meaning" for related words (e.g., <i>annoyed</i> , <i>irritated</i> , <i>aggravated</i> , <i>irked</i> , <i>miffed</i> , <i>peevied</i> , <i>angry</i> , <i>irate</i> , <i>furious</i> , <i>enraged</i> ).
<b>7.LD-V.10.</b> Determine meanings, pronunciations, alternate word choices, correct spellings, parts of speech, or etymologies of words using dictionaries, glossaries, thesauri, and other resources (printed and electronic).	<b>8.LD-V.11.</b> Determine meanings, pronunciations, syllabication, synonyms, antonyms, correct spellings, parts of speech, or etymologies of words using dictionaries, glossaries, thesauri, CD-ROMs, and the Internet.

## Grade 9

## Grade 10

## DISCUSSION

**9.LD-D.1.** Implement techniques to improve productivity of group discussions, including setting clear goals, understanding the purpose of the team project and the ground rules for decisionmaking, and setting deadlines.

**10.LD-D.1.** Participate productively in self-directed teams for a particular purpose, including posing relevant questions; extracting essential information from others' input, building on the ideas of others, and contributing relevant information or ideas in group discussions; and summarizing orally, in a coherent and organized way, information and ideas learned.

## QUESTIONING, LISTENING, AND CONTRIBUTING

**9.LD-Q.2.** Summarize in a coherent and organized way the information and ideas learned from a focused discussion.

**10.LD-Q.2.** Formulate judgments about the ideas under discussion and support those judgments with convincing evidence.

**9.LD-Q.3.** Identify the controlling idea or specific purpose of a speech and determine the essential elements that elaborate it.

**10.LD-Q.3.** Analyze the ways in which the style and structure of a speech support or frustrate its meaning or purpose.

**9.LD-Q.4.** Assess how word choice and delivery establish the tone and emotion of the speech and affect the audience.

**10.LD-Q.4.** Critique the impact of diction and syntax used by speakers on purpose and audience.

## ORAL PRESENTATION

**9.LD-O.5.** Create a rubric (scoring guide) based on categories generated by the teacher and students (content, organization, presentation style, vocabulary) to prepare, improve, and assess the presentations listed in this section.

**10.LD-O.5.** Create a rubric (scoring guide) based on categories generated by the teacher and students (content, organization, presentation style, vocabulary) to prepare, improve, and assess the presentations listed in this section.

**9.LD-O.6.** Deliver focused oral presentations that use details, examples, or anecdotes to explain or clarify information or a point of view, employing proper eye contact, speaking rate, volume, enunciation, inflection, and gestures to communicate ideas effectively.

**10.LD-O.6.** Analyze effective speeches (e.g., Martin Luther King's "I Have a Dream" address) and deliver a speech with some of the same rhetorical features.

**10.LD-O.7.** Give formal and informal talks, using appropriate level of formality for audience and purpose, as well as rhetorical devices (e.g., alliteration, analogy, expletive, hyperbole, metaphor, parallelism, simile).

## VOCABULARY AND CONCEPT DEVELOPMENT

**9.LD-V.7.** Use Greek, Latin, and Norse mythology; the Bible; and other works often alluded to in American and world literature to understand the meaning of words or phrases (e.g., "narcissistic" from the myth of Narcissus and Echo, or "Tower of Babel" from the Bible).

**10.LD-V.8.** Identify and use idioms, cognates, and the literal and figurative meanings of words in speaking and writing.

**9.LD-V.8.** Determine the meanings of multiple-meaning words by using context.

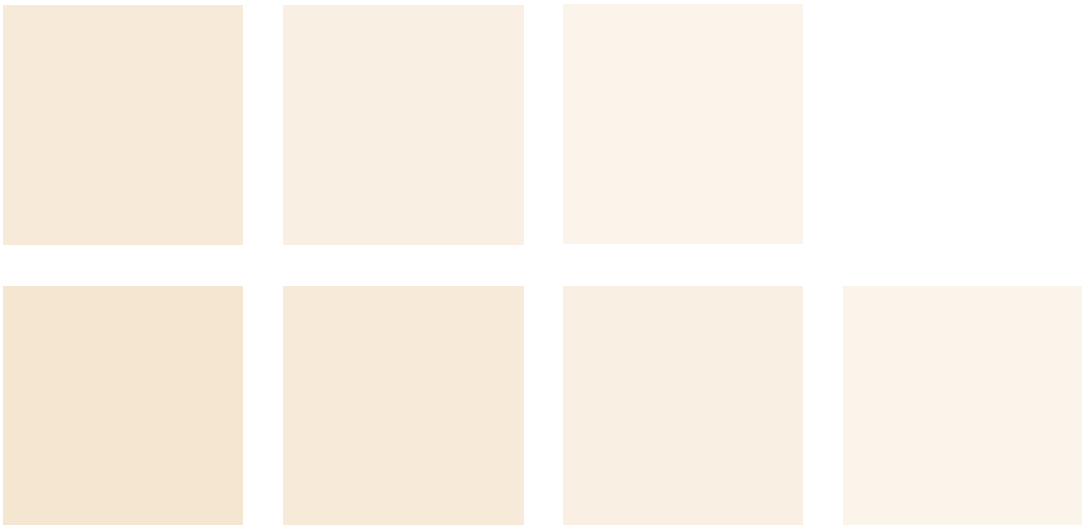
**10.LD-V.9.** Distinguish between the denotative and connotative meanings of words, and interpret the connotative power of words.

**9.LD-V.9.** Determine meanings, pronunciations, contextually appropriate synonyms and antonyms, replacement words and phrases, etymologies, and correct spellings of words using dictionaries, thesauri, histories of language, and books of quotations.

**10.LD-V.10.** Determine meanings, pronunciations, contextually appropriate synonyms and antonyms, replacement words and phrases, etymologies, and correct spellings of words using dictionaries, thesauri, histories of language, and books of quotations.

STRAND: LANGUAGE DEVELOPMENT, CONTINUED *(Continue to address earlier standards as needed.)*

Grade 11	Grade 12
DISCUSSION	
<b>11.LD-D.1.</b> Participate productively in self-directed teams for a particular purpose, including ensuring a hearing for a range of positions, tolerating ambiguity and a lack of consensus when necessary, consulting texts as sources of ideas, acknowledging the ideas and contributions of individuals in the group, and completing the task in a timely fashion.	<b>12.LD-D.1.</b> Evaluate how well participants engage in discussions, and participate in a formal and an informal meeting or on a television news discussion program.
QUESTIONING, LISTENING, AND CONTRIBUTING	
<b>11.LD-Q.2.</b> Analyze differences in responses to focused group discussion in an organized and systematic way. <b>11.LD-Q.3.</b> Evaluate the clarity, quality, effectiveness and overall coherence of a speaker's key points, arguments, evidence, organization of ideas, delivery, diction, and syntax. <b>11.LD-Q.4.</b> Analyze types of arguments used by the speaker, including argument by causation, analogy, authority, emotion, and logic.	<b>12.LD-Q.2.</b> Distinguish between inductive and deductive reasoning in an argument. <b>12.LD-Q.3.</b> Identify logical fallacies present in oral addresses (e.g., attack ad hominem, false causality, red herring, overgeneralization, bandwagoning). <b>12.LD-Q.4.</b> Analyze the four basic types of persuasive speeches (propositions of fact, value, problem, or policy) and their use of patterns of organization, persuasive language, reasoning, and proofs. <b>12.LD-Q.5.</b> Recognize and use elements of classical speech form (introduction, first and second transitions, body, and conclusion), formulating sound, rational arguments and applying the art of persuasion and debate.





Grade 11

Grade 12

ORAL PRESENTATION

**11.LD-0.5.** Create a rubric (scoring guide) based on categories generated by the teacher and students (content, organization, presentation style, vocabulary) to prepare, improve, and assess the presentations listed in this section.

**11.LD-0.6.** Deliver formal presentations that exhibit a logical structure appropriate to the audience, context, and purpose; communicate group-related ideas; maintain a consistent focus, including smooth transitions; and support judgments through the effective and accurate use of evidence and well-chosen details.

**12.LD-0.6.** Create a rubric (scoring guide) based on categories generated by the teacher and students (content, organization, presentation style, vocabulary) to prepare, improve, and assess the presentations listed in this section.

**12.LD-0.7.** Formulate and deliver sound, rational arguments that are well supported with evidence appropriate to the audience and context, and use clear enunciation and appropriate organization, gestures, tone, and vocabulary.

VOCABULARY DEVELOPMENT

**11.LD-V.7.** Apply knowledge of Greek, Latin, or other linguistic roots and affixes to draw inferences about the meaning of specialized vocabulary (e.g., antecedent, antebellum, circumference, millennium, millimeter, amphibian, heterogeneous, perimeter).

**11.LD-V.8.** Identify the meanings of metaphors (e.g., Scrooge, Madame LaFarge, "house of glass") based on common literary allusions and conceits.

**11.LD-V.9.** Use general and specialized dictionaries, thesauri, glossaries, or related references as needed.

**12.LD-V.8.** Trace the etymology of significant terms used in core content areas (e.g., social studies, science).

**12.LD-V.9.** Use general and specialized dictionaries, thesauri, histories of language, books of quotations, and other related references as needed.

## Kindergarten

## Grade 2

**1.BR-PC.5.** Match oral words to printed words.

**2.BR-PC.1.** Recognize the distinguishing features of a sentence (e.g., capitalization of the first word, internal punctuation, ending punctuation, and quotation marks).

**STRAND: BEGINNING READING, CONTINUED** *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Prekindergarten			Kindergarten
PHONEMIC AWARENESS			
<p><b>PK.BR-PA.8.</b> Identify words that rhyme in songs, nursery rhymes, poems, and stories (e.g., says, "Two and shoe" when teacher asks, "Which words rhyme?" in the second verse of <i>This Old Man</i>. Tells friend that Mack and black rhyme while clapping and singing <i>Miss Mary Mack</i>).</p> <p><b>PK.BR-PA.9.</b> Produce (make up) rhymes (e.g., supplies a rhyming word for the sentence <i>There's a cat on the ____ (mat)</i>. Replaces familiar rhymes with silly ones, such as <i>Humpty Dumpty</i>; <i>Gumpty</i>, <i>Numpty</i>. Hears and identifies individual words in a sentence.</p> <p><b>PK.BR-PA.10.</b> Hear syllables in words (e.g., claps hands three times for syllables in <i>Susannah</i>. Stomps feet rhythmically singing "jam-bo, jam-bo" ["hello" in Swahili]. Hears individual phonemes in words - /c/ /a/ /t/).</p> <p><b>PK.BR-PA.11.</b> Discriminate sounds as being the same or different (e.g., says, "<i>Mat</i>, <i>sit</i>, and <i>pet</i> all sound the same at the end." Explains, "We have three kids whose names start like mine: Nicholas, Naomi, and Nouri."). Manipulate sounds (e.g. with "cat," changes the /c/ to /b/ and says "bat."). Blend individual phonemes to form words.</p>			<p><b>K.BR-PA.10.</b> Distinguish rhyming words from nonrhyming words spoken aloud (e.g., run, sun versus run, man).</p> <p><b>K.BR-PA.11.</b> Orally produce rhyming words in response to spoken words (e.g., What rhymes with <i>hat</i>?).</p> <p><b>K.BR-PA.12.</b> Blend spoken simple onsets and rhymes to form real words (e.g., onset /c/ and rhyme /at/ makes "cat").</p> <p><b>K.BR-PA.13.</b> Use alliteration to orally produce groups of words that begin with the same initial consonant sound (e.g., baby boy bounces the ball).</p> <p><b>K.BR-PA.14.</b> Blend two or three spoken syllables to say words.</p> <p><b>K.BR-PA.15.</b> Blend spoken phonemes to form a single-syllable word (e.g., /m/ ... /a/ ... /n/ ... makes "man").</p> <p><b>K.BR-PA.16.</b> Distinguish between initial, medial, and final sounds in single-syllable words.</p> <p><b>K.BR-PA.17.</b> Segment one-syllable words into their phonemes, using manipulatives to mark each phoneme (e.g., <i>dog</i> makes /d/ ... /o/ ... /g/ while the student moves a block or tile for each phoneme). Manipulates phonemes (changes /c/ to /b/ in <i>cat</i> to form a new word - <i>bat</i>).</p>

Language Development	BEGINNING READING	Informational Text	Literary Text	Research	Writing	Media	English Language Conventions
Grade 1				Grade 2			
PHONEMIC AWARENESS							
<p><b>1.BR-PA.6.</b> Generate a series of original rhyming words, including consonant blends (e.g., bl, st, tr).</p> <p><b>1.BR-PA.7.</b> Orally segment a multisyllabic word into its syllables.</p> <p><b>1.BR-PA.8.</b> Recognize the new spoken word when a specified phoneme is added, changed, or removed (e.g., changes <i>cow</i> to <i>how</i>, <i>pan</i> to <i>an</i>).</p> <p><b>1.BR-PA.9.</b> Distinguish between long- and short-vowel sounds in orally stated single-syllable words (bit/bite).</p> <p><b>1.BR-PA.10.</b> Blend spoken phonemes with more than three sounds into one-syllable words, including consonant clusters and all speech sounds, including those represented by digraphs, such as /th/, /sh/, etc.</p> <p><b>1.BR-PA.11.</b> Segment spoken phonemes contained in one-syllable words of two to five phonemes into individual phonemes (e.g., "splat" = /s/p/l/a/t/ using manipulatives to mark each phoneme).</p> <p><b>1.BR-PA.12.</b> Blend isolated phonemes to form two-syllable words using vowel digraphs and vowel diphthongs.</p>				<p><b>2.BR-PA.2.</b> Segment spoken phonemes in two-syllable words using manipulatives to mark each phoneme (e.g., "tiger" makes /t/ ... /i/ ... /g/ ... /er/ while student moves one block for each phoneme).</p>			

**STRAND: BEGINNING READING, CONTINUED** *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Prekindergarten	Kindergarten
<b>PHONICS</b>	
<p><b>PK.BR-P.12.</b> Identify 10 or more letters (e.g., sees a stop sign and says, "That's <i>S-T-O-P</i>." Uses the alphabet stamps and names the letters.).</p> <p><b>PK.BR-P.13.</b> Name letters in own name and in familiar words (e.g., identifies own name and <i>mom</i> and <i>dad</i> in print and names letters. Points to an <i>M</i> and says, "This is for Mommy.").</p> <p><b>PK.BR-P.14.</b> Find specific letters in words in the environment (e.g., knows that the sign that says <i>Metro</i> begins with a big letter <i>M</i>. Points to Cheerios® box and says, "That's <i>C</i>, like in my name.").</p> <p><b>PK.BR-P.15.</b> Begin to make letter-sound connections (e.g., figures out which word says <i>banana</i> because she knows it starts with <i>b</i>. Points to the letter <i>T</i> on the wall and says, "That's for my Tío [uncle in Spanish] César.").</p> <p><b>PK.BR-P.16.</b> Use different strategies (known words, knowledge of letters and sounds, patterns in text) to make meaning from print (e.g., anticipates what comes next as she reads <i>Brown Bear, Brown Bear, What Do You See?</i> Says, "That word says <i>food</i>. It's for the fish" when picking up the can next to the aquarium.).</p>	<p><b>K.BR-P.18.</b> Know there is a link between letters and sounds and that written words are composed of letters that represent sounds.</p> <p><b>K.BR-P.19.</b> Recognize letter-sound matches by naming and identifying each letter of the alphabet and the sounds they represent in decodable text.</p> <p><b>K.BR-P.20.</b> Use letter-sound matches to decode simple words in decodable text.</p> <p><b>K.BR-P.21.</b> Recognize that a new word is created when a specific letter is changed, added, or removed.</p>
<b>FLUENCY</b>	

Language Development	BEGINNING READING	Informational Text	Literary Text	Research	Writing	Media	English Language Conventions
Grade 1		Grade 2					
PHONICS							
<p><b>1.BR-P.13.</b> Decode regularly spelled one- and two-syllable words fluently in decodable text by applying the most common letter-sound correspondences, including the sounds represented by</p> <ul style="list-style-type: none"><li>□ single letters (consonants and vowels)</li><li>□ consonant blends (e.g., <i>bl, st, tr</i>)</li><li>□ consonant digraphs (e.g., <i>th, sh, ck</i>)</li><li>□ vowel digraphs and diphthongs (e.g., <i>ea, ie, ee</i>)</li></ul> <p><b>1.BR-P.14.</b> Use knowledge of inflectional endings (e.g., <i>-s, -ed, -ing</i>) to identify base words.</p> <p><b>1.BR-P.15.</b> Read common abbreviations (e.g., <i>Wed., Sept.</i>) fluently.</p> <p><b>1.BR-P.16.</b> Use knowledge of base words to predict the meaning of compound words (e.g., <i>football, popcorn, daydream</i>).</p> <p><b>1.BR-P.17.</b> Read words with common spelling patterns (e.g., <i>-ite, -iate</i>) in decodable text.</p> <p><b>1.BR-P.18.</b> Recognize high-frequency words and irregular sight words (e.g., <i>the, have, said, come, give, of</i>).</p> <p><b>1.BR-P.19.</b> Generate the sounds from all the letters and letter patterns, including consonant blends and long- and short-vowel patterns (phonograms), to combine those sounds into recognizable words.</p>		<p><b>2.BR-P.3.</b> Decode phonetically regular multisyllabic real and nonsense words fluently using letter-sound knowledge.*</p> <p><b>2.BR-P.4.</b> Apply knowledge of basic syllabication rules when reading two- or three-syllable written words (e.g., <i>v/cv = su/per, vc/cv = sup/per</i>).</p> <p><b>2.BR-P.5.</b> Apply the most common letter-sound correspondences, including the sounds represented by single letters, consonant blends, consonant digraphs (e.g., <i>ng</i> in <i>sing</i>), and vowel digraphs and diphthongs (e.g., <i>ea, oy</i>).</p> <p><b>2.BR-P.6.</b> Recognize regular plurals (e.g., <i>-s, -es, -ies</i>) and irregular plurals (e.g., <i>fly/flies, wife/wives</i>) in context.</p> <p><b>2.BR-P.7.</b> Identify the two words that make up a contraction and read common contractions accurately (e.g., <i>haven't, it's, aren't</i>).</p> <p><b>2.BR-P.8.</b> Read common abbreviations (e.g., <i>Mr., Mrs., Ave., Rd.</i>) fluently.</p> <p><b>2.BR-P.9.</b> Read accurately special vowel spellings and common word endings in decodable text.</p> <p><b>2.BR-P.10.</b> Recognize common irregularly spelled words by sight (e.g., <i>have, said, where</i>).</p> <p><b>2.BR-P.11.</b> Know and use word families (e.g., <i>-ight, -ought</i>) to decode unknown words.</p>					
FLUENCY							
<p><b>1.BR-F.20.</b> Read aloud grade-appropriate text fluently, accurately, and with comprehension.</p>		<p><b>2.BR-F.12.</b> Read aloud grade-appropriate text fluently, accurately, and with comprehension.</p>					

STRAND: BEGINNING READING, CONTINUED *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 3	Grade 4
PHONICS	
<p><b>3.BR-P.1.</b> Apply knowledge of basic syllabication rules when reading four- or five-syllable written words (e.g., "information," "multiplication," "pepperoni") in decodable text.</p> <p><b>3.BR-P.2.</b> Apply knowledge of the following common spelling patterns to read words in decodable text that</p> <ul style="list-style-type: none"><li>❑ drop the final "e" and add endings such as -ing, -ed, or -able (e.g., use, using, used, usable);</li><li>❑ have final consonants that need to be doubled when adding an ending (e.g., hop to hopping);</li><li>❑ require changing the final "y" to "i" (e.g., baby to babies);</li><li>❑ end in -tion, -sion (e.g., election, vision); and</li><li>❑ include common prefixes, suffixes, and root words.</li></ul> <p><b>3.BR-P.3.</b> Identify the two words that make up regular and irregular contractions (e.g., won't = will not; I'd = I would).</p> <p><b>3.BR-P.4.</b> Use knowledge of word order (syntax) and context to confirm decoding.</p>	
FLUENCY	
<p><b>3.BR-F.5.</b> Read aloud from familiar prose and poetry with fluency and appropriate rhythm, pacing, expression, and intonation relevant to the text.</p>	<p><b>4.BR-F.1.</b> Read aloud from familiar literary and informational text fluently, accurately, and with comprehension, using appropriate timing, change in voice, and expression.</p> <p><i>Note: Students will have met the grade K-3 standards by the end of grade 3, although teachers should continue to address the earlier standards as needed and as they apply to more difficult texts.*</i></p>


\*Grades 6-12: Students will have met the grade K-5 standards by the end of grade 5, although teachers should continue to address the earlier standards as needed and as they apply to more difficult texts.



## Grade 5

## Grade 6

## PHONICS

## FLUENCY

**5.BR-F.1.** Read aloud from familiar literary and informational text fluently, accurately, and with comprehension, using appropriate timing, change in voice, and expression.

*Note: Students will have met the grade K-3 standards by the end of grade 3, although teachers should continue to address the earlier standards as needed and as they apply to more difficult texts.*

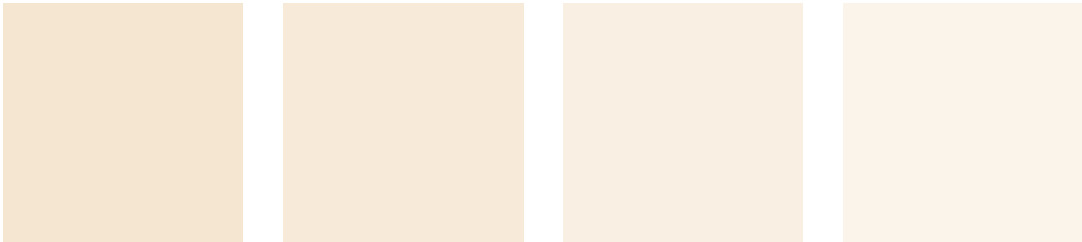
STRAND: INFORMATIONAL TEXT

Prekindergarten		Kindergarten	
EXPOSITORY TEXT			
<p><b>PK.IT-E.1.</b> Use books and other printed materials to find information (e.g., says “That bus with the ‘A’ on it goes to my grandma’s house.” Says, “You have to put the pattern blocks here because the sign says so” when another child asks, “Where do these go?”).</p> <p><b>PK.IT-E.2.</b> Answer questions about stories and other print materials (e.g., responds, “I think he was afraid he would miss his mommy” when asked why Ira took his teddy bear when he went to sleep at his friend’s house. Says, “We’ll have snack when we come inside” in response to another child’s question about the written schedule.).</p>		<p><b>K.IT-E.1.</b> Identify the purpose for reading informational text.</p> <p><b>K.IT-E.2.</b> Retell important facts from a text heard or read.</p> <p><b>K.IT-E.3.</b> Make predictions about the content of text using prior knowledge and text features (title, captions, illustrations).</p>	
DOCUMENT AND PROCEDURAL TEXT			
		<p><b>K.IT-DP.4.</b> Follow a two- or three-step set of directions (e.g., recipes, center directions, classroom procedures, science experiments) using picture clues.</p> <p><b>K.IT-DP.5.</b> State the meaning of specific signs (e.g., traffic, safety, warning signs).</p>	

Language Development	Beginning Reading	INFORMATIONAL TEXT	Literary Text	Research	Writing	Media	English Language Conventions
Grade 1			Grade 2				
EXPOSITORY TEXT							
1.IT-E.1. Identify the topic of text heard or read.			2.IT-E.1. Identify the purpose and restate important facts from a text heard or read.				
1.IT-E.2. Respond appropriately to questions based on facts in text heard or read.			2.IT-E.2. Answer questions (e.g., who, what, where, when, why, how) about text heard or read.				
1.IT-E.3. Make predictions about the content using text features (e.g., title, table of contents, headings, bold print).			2.IT-E.3. Make predictions about the content using text features (e.g., title, table of contents, headings, captions, key words) and explain why the predictions were or were not confirmed.				
DOCUMENT AND PROCEDURAL TEXT							
1.IT-DP.4. Follow a set of written multistep directions with picture cues to assist.			2.IT-DP.4. Follow a set of written multistep directions.				
1.IT-DP.5. State the meaning of specific signs, graphics, and symbols (e.g., computer icons, map features, simple charts and graphs).			2.IT-DP.5. Identify and use knowledge of common graphic features (illustrations, type, size).				

STRAND: INFORMATIONAL TEXT, CONTINUED *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 3	Grade 4
EXPOSITORY TEXT	
<p><b>3.IT-E.1.</b> Identify the purpose or main point and supporting details in text.</p> <p><b>3.IT-E.2.</b> Identify the facts given in a text.</p> <p><b>3.IT-E.3.</b> Distinguish cause from effect.</p> <p><b>3.IT-E.4.</b> Identify and use knowledge of common textual features to make predictions about content (e.g., title, headings, table of contents, glossary, captions).</p> <p><b>3.IT-E.5.</b> Form questions about text and locate facts in response to those questions.</p>	<p><b>4.IT-E.1.</b> Identify the purpose and main points of a text and summarize its supporting details.</p> <p><b>4.IT-E.2.</b> Distinguish fact from opinion.</p> <p><b>4.IT-E.3.</b> Identify cause-and-effect relationships (stated and implied).</p> <p><b>4.IT-E.4.</b> Identify and use knowledge of common textual features (e.g., paragraphs, topic sentences, concluding sentences, glossary).</p> <p><b>4.IT-E.5.</b> Ask questions and support answers by connecting prior knowledge with literal and inferential information found in texts.</p>
DOCUMENT AND PROCEDURAL TEXT	
<p><b>3.IT-DP.6.</b> Locate specific information in graphic representations (e.g., charts, maps, diagrams, illustrations, tables, timelines) of text.</p> <p><b>3.IT-DP.7.</b> Use information from text and text features to determine the sequence of activities needed to carry out a procedure.</p>	<p><b>4.IT-DP.6.</b> Interpret information in graphic representations (e.g., charts, maps, diagrams, illustrations, tables, timelines) of text.</p> <p><b>4.IT-DP.7.</b> Locate specific information from text (e.g., letters, memos, directories, menus, schedules, pamphlets, search engines, signs, manuals, instructions, recipes, labels, forms).</p>
ARGUMENT AND PERSUASIVE TEXT	
	<p><b>4.IT-A.8.</b> Identify what the author is arguing or trying to persuade the reader to think or do.</p>



Language Development	Beginning Reading	INFORMATIONAL TEXT	Literary Text	Research	Writing	Media	English Language Conventions
Grade 5			Grade 6				
EXPOSITORY TEXT							
5.IT-E.1. Identify the author's purpose and summarize the critical details of expository text, maintaining chronological or logical order.			6.IT-E.1. Identify and analyze the author's stated purpose, main ideas, supporting ideas, and supporting evidence.				
5.IT-E.2. Distinguish fact from opinion in expository text, providing supporting evidence from text.			6.IT-E.2. Identify and use knowledge of common textual features (paragraphs, topic sentences, concluding sentences, glossary, index, and bibliography).				
5.IT-E.3. Compare (and contrast) the author's purpose in informational selections on the same topic.			6.IT-E.3. Identify and use organizational structures in text, including chronological order, comparison and contrast, cause and effect, logical order, and classification schemes.				
5.IT-E.4. Identify and use knowledge of common textual features (e.g., title, headings, key words, captions, paragraphs, topic sentences, table of contents, index, glossary).							
5.IT-E.5. Identify common organizational structures such as chronological order and cause and effect.							
DOCUMENT AND PROCEDURAL TEXT							
5.IT-DP.6. Interpret details from text to complete a task, solve a problem, or perform procedures.			6.IT-DP.4. Identify the components (e.g., directions, legend, illustrations, diagram, sequence, boldface print, headings) of document and procedural text.				
ARGUMENT AND PERSUASIVE TEXT							
5.IT-A.7. Determine an author's position (i.e., what the author is arguing), providing supporting evidence from the text.			6.IT-A.5. Identify the effect of persuasive strategies and rhetorical techniques (e.g., peer pressure, emotional appeal, exaggeration, repetition) that the author uses to influence readers' thinking or behavior.				
			6.IT-A.6. Recognize arguments for and against an issue.				
			</				

**STRAND: INFORMATIONAL TEXT, CONTINUED** *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 7	Grade 8
EXPOSITORY TEXT	
<p><b>7.IT-E.1.</b> Identify the author's purpose(s) in a text when it is not stated.</p> <p><b>7.IT-E.2.</b> Identify and use knowledge of common textual features (paragraphs, topic sentences, concluding sentences, glossary, index, bibliography, footnotes, introduction, conclusion).</p> <p><b>7.IT-E.3.</b> Apply knowledge of organizational structures of text to aid comprehension, including chronological order, comparison and contrast, cause and effect, logical order, and classification schemes.</p>	<p><b>8.IT-E.1.</b> Compare (and contrast) the central ideas, problems, or situations from readings on a specific topic selected to reflect a range of viewpoints.</p> <p><b>8.IT-E.2.</b> Explain how an author uses word choice and organization of text to achieve his purposes.</p> <p><b>8.IT-E.3.</b> Distinguish between the concept of theme in a literary work and the author's explicit or implicit purpose in an expository text.</p>
DOCUMENT AND PROCEDURAL TEXT	
<p><b>7.IT-DP.4.</b> Respond appropriately to a set of instructions and complete a task.</p> <p><b>7.IT-DP.5.</b> Determine what information (e.g., steps in directions, legend, supplies needed, illustrations, diagram, sequence) is missing or extraneous in document and procedural text.</p>	<p><b>8.IT-DP.4.</b> Evaluate the adequacy of details and facts to achieve a specific purpose.</p>
ARGUMENT AND PERSUASIVE TEXT	
<p><b>7.IT-A.6.</b> Describe the facts and evidence used to support an argument.</p> <p><b>7.IT-A.7.</b> Identify ways to detect bias in persuasive text.</p> <p><b>7.IT-A.8.</b> Distinguish a stereotype from a generalization.</p>	<p><b>8.IT-A.5.</b> Recognize organizational structures and arguments for and against an issue.</p> <p><b>8.IT-A.6.</b> Distinguish facts from opinions in selections such as editorials, newspaper articles, essays, reviews, and critiques, providing supporting evidence from the text.</p> <p><b>8.IT-A.7.</b> Compare and contrast readings on the same topic and explain how authors reach different conclusions, beginning with the author's stated position.</p>

## Grade 9

## Grade 10

## EXPOSITORY TEXT

- 9.IT-E.1.** Analyze the main or controlling idea in passages or paragraphs.
- 9.IT-E.2.** Compare (and contrast) original text to a summary for accuracy of the main ideas, inclusion of critical details, and the extent to which it conveys the underlying meaning of the original text.
- 9.IT-E.3.** Read a challenging passage and respond to clarifying questions concerning essential textual elements of expository text (e.g., why, who, what, where, when, how, what if).
- 9.IT-E.4.** Explain how one excerpt relates and contributes to the reading selection (e.g., how a sentence relates to a paragraph, how a paragraph relates to a selection).
- 9.IT-E.5.** Support conclusions drawn from ideas and concepts in informational and technical passages.
- 9.IT-E.6.** Evaluate the appropriateness of an author's word choice for an intended audience.

- 10.IT-E.1.** Summarize the purpose and main ideas in passages; distinguish between a summary and a critique.
- 10.IT-E.2.** Explain the author's stated or implied purpose(s) for writing expository text.
- 10.IT-E.3.** Describe the controlling idea or specific purpose of passages and paragraphs and determine the essential elements that elaborate it.
- 10.IT-E.4.** Analyze implied or subtly stated interrelationships between and among ideas and concepts within expository text, such as cause and effect, problem and solution, comparison and contrast, and proposition and support.
- 10.IT-E.5.** Make relevant inferences by synthesizing concepts and ideas from a single reading selection.

## DOCUMENT AND PROCEDURAL TEXT

- 9.IT-DP.7.** Describe the objective(s) of document and procedural text (e.g., warranties, product information, manuals, consumer publications) and analyze a document for its "user friendliness" and graphic design.

- 10.IT-DP.6.** Synthesize information from multiple sources (e.g., maps, illustrations, schematic diagrams, manuals, product information, consumer publications) to draw conclusions about the ideas presented.
- 10.IT-DP.7** Analyze the presentation of information.

## ARGUMENT AND PERSUASIVE TEXT

- 9.IT-A.8.** Describe the central argument and its elements (e.g., argument by cause and effect, analogy, authority, emotion, or logic) in a contemporary political speech.
- 9.IT-A.9.** Identify figurative language and rhetorical structures (parallel structure, quotations, examples, exaggeration, emotional appeal) used to engage the audience.

- 10.IT-A.8.** Distinguish supported inferences from unsupported inferences in contemporary political speeches, editorials, or newspaper articles.
- 10.IT-A.9.** Analyze the logic and use of evidence in an author's argument.
- 10.IT-A.10.** Describe how rhetorical techniques (e.g., repetition, sentence variety, understatement, overstatement, irony, sarcasm) contribute to the effects of persuasive text, given the audience, purpose, and occasion.

**STRAND: INFORMATIONAL TEXT, CONTINUED** *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 11			Grade 12		
EXPOSITORY TEXT					
<p><b>11.IT-E.1.</b> Locate and interpret minor or subtly stated details in passages and discern which ideas or arguments they support.</p> <p><b>11.IT-E.2.</b> Make relevant inferences, comparisons, and generalizations that reveal a feeling for the subtleties in relationships between and among the ideas in passages.</p> <p><b>11.IT-E.3.</b> Critique the consistency and clarity of the text's (author's) purposes.</p> <p><b>11.IT-E.4.</b> Distinguish among different kinds of evidence used to support conclusions (e.g., logical, empirical, anecdotal).</p> <p><b>11.IT-E.5.</b> Describe how sentence variety affects the overall effectiveness of an expository essay.</p> <p><b>11.IT-E.6.</b> Relate primary source documents (nonliterary) to the historical events of their time.</p>			<p><b>12.IT-E.1.</b> Infer subtly stated or implied cause-and-effect relationships and analyze the essential elements that elaborate them.</p> <p><b>12.IT-E.2.</b> Discern which details, although they may appear in different sections throughout a passage, support important points in more challenging passages.</p> <p><b>12.IT-E.3.</b> Critique the effectiveness of the organizational pattern (e.g., logic, focus, consistency, coherence, visual appeal) of text.</p> <p><b>12.IT-E.4.</b> Determine the accuracy and truthfulness of one source of information by examining evidence offered in the material itself and by comparing the evidence with information from multiple sources.</p> <p><b>12.IT-E.5.</b> Compare (and contrast) readings on the same topic by explaining how authors reach the same or different conclusions based on differences in evidence, reasoning, assumptions, purposes, beliefs, or biases.</p>		
DOCUMENT AND PROCEDURAL TEXT					
<p><b>11.IT-DP.7.</b> Analyze the structures of document and procedural text (e.g., their format, graphics, and headers) to determine how authors use these features and textual elements to achieve their purposes.</p> <p><b>11.IT-DP.8.</b> Analyze the graphic representations within technical research documents for their clarity and relevance.</p>			<p><b>12.IT-DP.6.</b> Analyze how the patterns of organization, hierarchic structures, repetition of key ideas, syntax, and word choice influence the clarity and understandability of document and procedural text (e.g., manuals, product support material, contracts, applications).</p> <p><b>12.IT-DP.7.</b> Evaluate the logic within document and procedural text such as manuals, product support material, and contracts.</p>		



Language Development	Beginning Reading	INFORMATIONAL TEXT	Literary Text	Research	Writing	Media	English Language Conventions
Grade 11			Grade 12				
ARGUMENT AND PERSUASIVE TEXT							
<p><b>11.IT-A.9.</b> Identify an author's implicit and stated assumptions about an issue based on evidence in the selection.</p> <p><b>11.IT-A.10.</b> Recognize common fallacies such as the appeal to pity, the personal attack, double-speak, the appeal to common opinion, and the false dichotomy; understand why these fallacies do not prove the point being argued.</p> <p><b>11.IT-A.11.</b> Evaluate the arguments an author uses in a speech or op-ed to refute opposing or counterarguments and address reader or listener concerns.</p> <p><b>11.IT-A.12.</b> Recognize the use or abuse of ambiguity, contradiction, paradox, irony, incongruities, overstatement, and understatement in text, and explain their effect on the reader.</p>			<p><b>12.IT-A.8.</b> Evaluate the effectiveness of the logic and use of evidence in an author's argument.</p> <p><b>12.IT-A.9.</b> Evaluate the merits of an argument, action, or policy by citing evidence offered in the material itself and by comparing the evidence with information available in other sources.</p> <p><b>12.IT-A.10.</b> Evaluate the effectiveness of an author's use of rhetorical devices in a persuasive argument.</p> <p><b>12.IT-A.11.</b> Identify unexamined presumptions in an argument — that is, determine if the presumptions are false, whether the argument fails or not.</p> <p><b>12.IT-A.12.</b> Evaluate persuasive sources for adherence to ethics (e.g., Dr. Martin Luther King Jr.'s "Letter from Birmingham Jail").</p>				

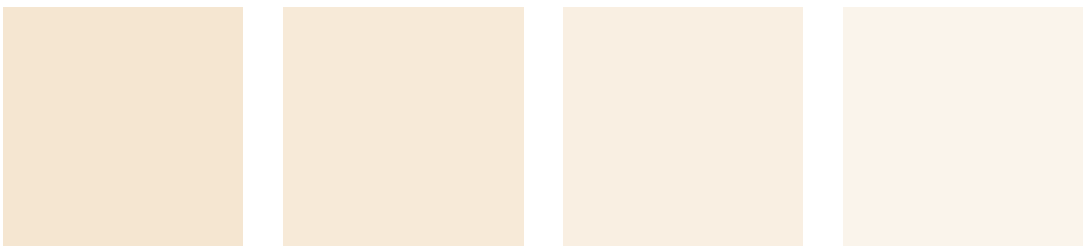
## STRAND: LITERARY TEXT

Prekindergarten	Kindergarten
UNDERSTANDING TEXT	
<p><b>PK.LT-U.1.</b> Retell story events in sequence (e.g., uses flannel board pieces to retell the story of <i>The Runaway Rice Cake</i> in her own words. Uses props on a shelf in the library area to act out and retell <i>The River That Gave Gifts</i> in his own words after hearing the teacher tell the story using props.).</p> <p><b>PK.LT-U.2.</b> Answer questions about stories and other print materials (e.g., responds, "I think he was afraid he would miss his mommy" when asked why Ira took his teddy bear when he went to sleep at his friend's house. Says, "We'll have snack when we come inside" in response to another child's question about the written schedule.).</p> <p><b>PK.LT-U.3.</b> Question, compare, and predict story events (e.g., asks, "Why can't old people remember things?" while listening to <i>Wilfrid Gordon McDonald Partridge</i> read aloud. After the teacher asks, "Which book do you like better, <i>The Cat In The Hat</i> or <i>The Cat In The Hat Comes Back</i>, and why?" says, "<i>The Cat In The Hat Comes Back</i> 'cause the little cats are silly!").</p> <p><b>PK.LT-U.4.</b> Relate book experiences to own life (e.g., compares his own feelings about a new baby in his house to Peter's feelings when the teacher reads <i>Peter's Chair</i>. Looks at book about dogs and says, "I have a dog just like this one. His name is Max.").</p>	<p><b>K.LT-U.1.</b> Make predictions about the characters or setting for a story using illustrations and titles.</p> <p><b>K.LT-U.2.</b> Retell story events in sequence.</p> <p><b>K.LT-U.3.</b> Ask and answer questions about the important characters, settings, and events.</p> <p><b>K.LT-U.4.</b> Participate (e.g., react, speculate, join in, read along) when predictably patterned selections of fiction and poetry are read aloud.</p>
CONNECTIONS	

Language Development	Beginning Reading	Informational Text	LITERARY TEXT	Research	Writing	Media	English Language Conventions
Grade 1				Grade 2			
UNDERSTANDING TEXT							
<p><b>1.LT-U.1.</b> Make predictions about what will happen next in a story and explain why the predictions were or were not confirmed.</p> <p><b>1.LT-U.2.</b> Sequence a series of events in a literary selection heard or read.</p>				<p><b>2.LT-U.1.</b> Identify major and minor characters in several stories.</p> <p><b>2.LT-U.2.</b> Identify cause and effect of specific events in a biography.</p>			
CONNECTIONS							
<p><b>1.LT-C.3.</b> Identify similarities and differences between the characters or events in stories by the same author (e.g., <i>The Little Bear</i> stories by Elsa Minarik).</p>				<p><b>2.LT-C.3.</b> Identify similarities and differences in the works of an illustrator or an author.</p> <p><b>2.LT-C.4.</b> Make relevant connections (e.g., relationships, cause/effect, comparisons) between earlier events and later events in text.</p>			

STRAND: LITERARY TEXT, CONTINUED *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Prekindergarten	Kindergarten
GENRE	
THEME	
FICTION	
POETRY	
DRAMA	
STYLE AND LANGUAGE	



Language Development	Beginning Reading	Informational Text	LITERARY TEXT	Research	Writing	Media	English Language Conventions
Grade 1				Grade 2			
GENRE							
1.LT-G.4. Identify differences between fiction and nonfiction and determine whether a literary selection is realistic or a fantasy.				2.LT-G.5. Identify differences among the common forms of literature: poetry, drama, fiction, and nonfiction.			
THEME							
1.LT-T.5. Relate a theme in fiction to life experiences.				2.LT-T.6. Identify the meaning of a favorite poem or story.			
FICTION							
1.LT-F.6. Identify elements of plot, character, and setting in a favorite story.				2.LT-F.7. Describe the characters' traits in a story.			
POETRY							
1.LT-P.7. Identify a regular beat and similarities of sounds in words in responding to rhythm and rhyme in poetry.				2.LT-P.8. Identify rhythm, rhyme, assonance, and alliteration in poetry. 2.LT-P.9. Identify the speaker of a poem.			
DRAMA							
				2.LT-D.10. Identify the elements of dialogue and use them in informal plays.			
STYLE AND LANGUAGE							
1.LT-S.8. Identify words that the author selects in a literary selection to create a graphic visual experience.				2.LT-S.11. Identify sensory details in literature and spoken language.			

**STRAND: LITERARY TEXT, CONTINUED** *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 3	Grade 4
<b>UNDERSTANDING TEXT</b>	
<p><b>3.LT-U.1.</b> Identify chapter titles and illustrations as parts of a text that help the reader predict what will happen next in a story.</p> <p><b>3.LT-U.2.</b> Recognize dialect in conversational voices in stories when they are read aloud.</p> <p><b>3.LT-U.3.</b> Form questions about a text and locate facts/details to answer those questions.</p> <p><b>3.LT-U.4.</b> Use story details and prior knowledge to understand ideas that are not directly stated in the text.</p>	
<b>CONNECTIONS</b>	
<p><b>3.LT-C.5.</b> Compare (and contrast) literary elements (plots, settings, and characters) across stories.</p>	<p><b>4.LT-C.1.</b> Identify similarities and differences between the characters or events in a story and the experiences in an author's life (e.g., Laura Ingalls Wilder and the <i>Little House</i> books).</p>
<b>GENRE</b>	
<p><b>3.LT-G.6.</b> Identify common forms of literature (poetry, prose, fiction, nonfiction, and drama) using knowledge of their structural elements.</p>	<p><b>4.LT-G.2.</b> Distinguish among common forms of literature (poetry, prose, fiction, nonfiction, and drama) using knowledge of their structural elements.</p> <p><b>4.LT-G.3.</b> Apply knowledge of different forms of literature as a strategy for reading and writing.</p>
<b>THEME</b>	
<p><b>3.LT-T.7.</b> Identify themes as moral lessons in folktales and fables.</p>	<p><b>4.LT-T.4.</b> Compare the moral lessons of several fables.</p>
<b>FICTION</b>	
<p><b>3.LT-F.8.</b> Identify the elements of stories (problem, solution, character, and setting) and analyze how major events lead from problem to solution.</p> <p><b>3.LT-F.9.</b> Identify personality traits of characters and the thoughts, words, and actions that reveal their personalities.</p> <p><b>3.LT-F.10.</b> Identify who is telling the story or speaking in a poem.</p>	<p><b>4.LT-F.5.</b> Explain how the plot, setting, or characters influence the events in a story, using evidence from the text.</p> <p><b>4.LT-F.6.</b> Describe a character's traits, relationships, and feelings, using evidence from the text (e.g., thoughts, dialogue, actions).</p>

## Grade 5

## Grade 6

## UNDERSTANDING TEXT

## CONNECTIONS

**5.LT-C.1.** Relate the events and characters in a literary work to information about its setting (e.g., *The Remarkable Journey of Prince Jen* and information about China's T'ang dynasty).

**6.LT-C.1.** Analyze the relevance of the setting (e.g., time, place, and situation) to the mood and tone of the text.

## GENRE

**5.LT-G.2.** Identify and analyze the characteristics of various genres (poetry, fiction, nonfiction, short story, dramatic literature) as forms with distinct characteristics and purposes.

**6.LT-G.2.** Identify the characteristics of different forms of prose (short story, novel, novella, essay).

## THEME

**5.LT-T.3.** Identify the theme (moral, lesson, meaning, message, view or comment on life) of a literary selection.

**6.LT-T.3.** Apply knowledge that theme, whether stated or implied, refers to the basic meaning of a literary text.

## FICTION

**5.LT-F.4.** Describe the relationships between major and minor characters; analyze how a character's traits influence that character's actions.

**5.LT-F.5.** Identify the plot and its components (e.g., main events, conflict, resolution).

**6.LT-F.4.** Describe incidents that advance plot in a story or novel, explaining how each incident gives rise to the next or foreshadows a future event.

**6.LT-F.5.** Provide examples of all the aspects of the setting (time, place, situation) in a story or novel.

**STRAND: LITERARY TEXT, CONTINUED** *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 3	Grade 4
<b>LITERARY NONFICTION</b>	
	<b>4.LT-LNF.7.</b> Identify the differences in point of view between an autobiography and a biography.
<b>POETRY</b>	
<b>3.LT-P.11.</b> Identify rhyme, rhythm, repetition, similes, and sensory images in poetry.	<b>4.LT-P.8.</b> Recognize the similarities of sounds in words (e.g., onomatopoeia, alliteration, assonance) and rhythmic patterns in a poetry selection.  <b>4.LT-P.9.</b> Identify characteristics and structural elements (e.g., imagery, rhyme, verse, rhythm, meter) of poetry (narrative poem, free verse, lyrical poem, humorous poem).
<b>DRAMA</b>	
<b>3.LT-D.12.</b> Identify and analyze the elements of plot and character as presented through dialogue in scripts that are read, viewed, listened to, or performed.	<b>4.LT-D.10.</b> Identify the structural elements particular to dramatic literature, such as scenes, acts, and a cast of characters.
<b>STYLE AND LANGUAGE</b>	
<b>3.LT-S.13.</b> Identify sensory words.	<b>4.LT-S.11.</b> Identify sensory details and figurative language in a story or poem.
<b>TRADITIONAL NARRATIVE AND CLASSICAL LITERATURE</b>	
<b>3.LT-TN.14.</b> Identify the adventures or exploits of a character type in traditional literature (e.g., the Anansi tales from Africa).  <b>3.LT-TN.15.</b> Identify natural events explained in origin myths.  <b>3.LT-TN.16.</b> Describe the events in well-known traditional narratives (e.g., Noah and the Ark or David and Goliath).	<b>4.LT-TN.12.</b> Identify phenomena explained in origin myths (e.g., Prometheus stole fire from Zeus and gave it to mortals on earth).  <b>4.LT-TN.13.</b> Identify significant characters and events in Greek, Roman, and Norse mythology that have influenced English vocabulary (e.g., the names of the days of the week, months, and constellations).



Language Development	Beginning Reading	Informational Text	LITERARY TEXT	Research	Writing	Media	English Language Conventions
Grade 5				Grade 6			
LITERARY NONFICTION							
5.LT-LNF.6 Describe the narrative structure of biographies and autobiographies and the themes or central ideas contained within them.				6.LT-LNF.6. Describe the structural differences among essays, speeches, autobiographies, and biographies.			
POETRY							
5.LT-P.7. Respond to and analyze the effects of the sounds in words (alliteration, onomatopoeia, rhyme scheme), form (free verse, couplets), and figurative language (metaphor, simile) to uncover the meaning of a poem.				6.LT-P.7. Respond to and analyze the effects of figurative language (personification, metaphor, simile, hyperbole) and graphics (capital letters) to uncover the meaning of a poem.			
DRAMA							
5.LT-D.8. Analyze the similarities and differences between a narrative text and its dramatic adaptation.				6.LT-D.8. Identify author's use of dialogue and stage directions.			
STYLE AND LANGUAGE							
5.LT-S.9. Identify and draw conclusions about the author's use of sensory details, imagery, and figurative language. 5.LT-S.10. Recognize dialect in conversational voices in American folk tales.				6.LT-S.9. Identify and analyze the importance of shades of meaning in determining word choice in a piece of literature.			
TRADITIONAL NARRATIVE AND CLASSICAL LITERATURE							
5.LT-TN.11. Compare different versions of the same story from different cultures. 5.LT-TN.12. Identify common structures in traditional literature (e.g., characters or story elements often come in threes — such as three bears, three sisters, three wishes, or three tasks — or are magic helpers — such as talking animals, fairies, or elves).				6.LT-TN.10. Identify stylistic elements such as hyperbole, refrain, and simile in traditional literature. 6.LT-TN.11. Identify specific figures, objects, and places in Greek, Roman, and biblical literature that have influenced writers throughout the ages (e.g., Trojan Horse; Labyrinth; Paradise; Garden of Eden; Tree of Knowledge; Solomon's wisdom; the mark of Cain, Adam and Eve).			

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STRAND: LITERARY TEXT, CONTINUED *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 7	Grade 8
CONNECTIONS	
<p><b>7.LT-C.1.</b> Relate the elements of a literary work to the elements of other literary works set in the same historical period.</p> <p><b>7.LT-C.2.</b> Analyze the literary techniques used by authors of fiction, poetry, or drama in the same historical period.</p>	<p><b>8.LT-C.1.</b> Relate a literary work to artifacts, artistic creations, or historical sites of the period of its setting.</p>
GENRE	
<p><b>7.LT-G.3.</b> Identify various genres of fiction (e.g., mysteries, science fiction, historical fiction, adventures, fantasies, fables, myths) based on their characteristics.</p>	<p><b>8.LT-G.2.</b> Identify and analyze how the different genres (e.g., poetry, short story, biography, drama) used by one particular author accomplish different aesthetic purposes.</p>
THEME	
<p><b>7.LT-T.4.</b> Recognize multiple themes in a text and supply evidence from the selection.</p>	<p><b>8.LT-T.3.</b> Compare (and contrast) similar themes across a variety of selections, distinguishing theme from topic.</p>
FICTION	
<p><b>7.LT-F.5.</b> Analyze plot development (e.g., conflict, rising action, falling action, resolution, subplots, flashbacks, parallel episodes) to determine whether and how conflicts are resolved.</p> <p><b>7.LT-F.6.</b> Describe a character based on the thoughts, words, and actions of the character, the narrator's description, and what other characters say and do.</p> <p><b>7.LT-F.7.</b> Analyze the ways characters change or interact with others over time and give supporting evidence from the text.</p>	<p><b>8.LT-F.4.</b> Determine how central characters' qualities influence the resolution of the conflict.</p> <p><b>8.LT-F.5.</b> Interpret a character's traits, emotions, or motivations, and provide supporting evidence from a text.</p> <p><b>8.LT-F.6.</b> Analyze the influence of setting (e.g., time of day, place, historical period, situation) on the problem and resolution.</p>



Language Development	Beginning Reading	Informational Text	LITERARY TEXT	Research	Writing	Media	English Language Conventions
Grade 9				Grade 10			
CONNECTIONS							
9.LT-C.1. Relate a literary work to the artistic and musical masterpieces of the period in which it was written.				10.LT-C.1. Relate a literary work to primary source documents of its literary period or historical setting or to the seminal ideas of its time.			
GENRE							
9.LT-G.2. Compare (and contrast) works with similar themes in two different literary genres, using their structural features as the basis for the comparison (e.g., Frederick Douglass’s eulogy of Lincoln and Walt Whitman’s poem “O Captain, My Captain”).				10.LT-G.2. Explain how the genre for texts with similar themes shapes the meaning.			
THEME							
9.LT-T.3. Compare (and contrast) classic works of literature that deal with similar topics and problems (e.g., individual and society, freedom and responsibility).				10.LT-T.3. Analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme.			
FICTION							
9.LT-F.4. Determine a character’s traits from what he/she says about himself/herself.				10.LT-F.4. Analyze such elements in fiction as foreshadowing, flashbacks, suspense, and irony.			
9.LT-F.5. Contrast points of view (e.g., first vs. third, limited vs. omniscient, subjective vs. objective) in a story or poem.				10.LT-F.5. Explain how narrator’s point of view affects tone, characterization, and plot (e.g., Harper Lee’s <i>To Kill a Mockingbird</i> or Richard Wright’s <i>Native Son</i> ).			
				</			

STRAND: LITERARY TEXT, CONTINUED *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 7	Grade 8
LITERARY NONFICTION	
7.LT-LNF.8. Identify and describe the logical connectives and transitional devices in several essays (e.g., by Lewis Thomas or Steven Jay Gould).	8.LT-LNF.7. Analyze word choice (voice, tone, biblical or metaphoric language or imagery) in well-known speeches and political text (e.g., the Gettysburg Address and Martin Luther King's "Letter from Birmingham Jail").
POETRY	
7.LT-P.9. Analyze the characteristics and structural elements of a variety of poetic forms (e.g., epic, sonnet, ode, ballad, lyric, narrative poem, free verse, haiku).	8.LT-P.8. Analyze the effects of sound (alliteration, internal rhyme, rhyme scheme), figurative language (personification, metaphor, simile, hyperbole), and graphics (capital letters, line length, word position) on the meaning of a poem.
DRAMA	
7.LT-D.10. Analyze the similarities and differences in the setting, characters, and plot of a play and a film based on it.	8.LT-D.9. Identify and analyze how two different playwrights achieve characterization through dialogue in their plays.
STYLE AND LANGUAGE	
7.LT-S.11. Identify and analyze how an author's use of words creates tone and mood.	8.LT-S.10. Draw conclusions about style, mood, tone, and meaning of prose, poetry, and drama based on the author's word choice and use of figurative language.
TRADITIONAL NARRATIVE AND CLASSICAL LITERATURE	
7.LT-TN.12. Identify similarities and differences in mythologies from different cultures (e.g., ideas of afterlife, roles of deities). 7.LT-TN.13. Identify the language styles of different characters in literary works.	8.LT-TN.11. Identify conventions in epic tales (e.g., the quest, the hero's tasks, special weapons or clothing).



## Grade 10

**10.LT-LNF.7.** Analyze denotation, connotation, and irony contained within classical essays (e.g., Ralph Waldo Emerson's "The American Scholar" or Thoreau's "On Civil Disobedience").

**10.LT-P.8.** Identify, respond to, and analyze the effects of the form and dramatic structure of ballads, elegies, sonnets, and heroic couplets.

**10.LT-D.9.** Identify and analyze how dramatic conventions support, interpret, and enhance dramatic text (e.g., dual role of a chorus as advisor to characters as well as informant to the audience).

**10.LT-S.11.** Evaluate how an author's choice of words advances the theme or purpose of a work.

**10.LT-TN.13.** Analyze the influence of mythic, traditional, or classical literature on later literature and film (e.g., the archetypal theme of "the fall" from the Old Testament as they read Hawthorne's "Rapaccini's Daughter").

**STRAND: LITERARY TEXT, CONTINUED** *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 11	Grade 12
<b>CONNECTIONS</b>	
<b>11.LT-C.1.</b> Relate literary works and their authors to the seminal ideas of their time.	<b>12.LT-C.1.</b> Relate literary works and their authors to the political events and seminal ideas of their eras (e.g., Victor Hugo's <i>Les Misérables</i> ).
<b>GENRE</b>	
<b>11.LT-G.2.</b> Compare (and contrast) works within a creative genre that deal with similar themes (e.g., compares two short stories or two novels).	<b>12.LT-G.2.</b> Analyze characteristics of subgenres (e.g., satire, parody, allegory) that overlap or cut across the lines of genre classifications such as poetry, novel, drama, short story, essay, or editorial (e.g., Jonathan Swift's <i>Gulliver's Travels</i> and <i>A Modest Proposal</i> ).
<b>THEME</b>	
<b>11.LT-T.3.</b> Apply knowledge of the concept that a text can contain more than one theme.	<p><b>12.LT-T.3.</b> Analyze and compare texts that express a universal theme (e.g., the incomprehensibility of life's tragedies, the tragic flaw of a hero or heroine), providing textual evidence (e.g., examples, details, quotations) of the identified theme.</p> <p><b>12.LT-T.4.</b> Analyze a writer's word choice and imagery and connect them to theme and/or tone and mood, providing evidence from the text to support the analysis.</p>
<b>FICTION</b>	
<p><b>11.LT-F.4.</b> Analyze how satire works (e.g., in stories, novels, or other genres of fiction by Mark Twain, such as "The War Prayer").</p> <p><b>11.LT-F.5.</b> Analyze, evaluate, and apply knowledge of how authors use techniques and elements (mood, characterization, point of view) in fiction for rhetorical and aesthetic purposes to engage the audience.</p>	<p><b>12.LT-F.5.</b> Explain how irony, tone, mood, style, and "sound" of language are used for specific rhetorical, aesthetic purposes.</p> <p><b>12.LT-F.6.</b> Use several critical lenses (Marxist, feminist, biographical) to interpret literary works.</p> <p><b>12.LT-F.7.</b> Analyze the effects of different points of view in a collection of short stories illustrating a variety of points of view (e.g., <i>Points of View</i> by James Moffett and Kenneth McElheny).</p>
<b>LITERARY NONFICTION</b>	
<p><b>11.LT-LNF.6.</b> Distinguish the literary qualities of several well-known biographies (e.g., <i>John Adams</i> and <i>Truman</i> by David McCullough) or several well-known speeches (e.g., John F. Kennedy's and Ronald Reagan's inaugural addresses).</p> <p><b>11.LT-LNF.7.</b> Analyze foundational U.S. documents for their historical and literary significance (e.g., the Declaration of Independence, the <i>Federalist Papers</i>, the Preamble to the U.S. Constitution, Abraham Lincoln's "Gettysburg Address," Martin Luther King's "Letter from Birmingham Jail").</p>	<p><b>12.LT-LNF.8.</b> Evaluate the literary elements and techniques in several classical essays and historical speeches.</p> <p><b>12.LT-LNF.9.</b> Analyze differences between informal personal essays that reflect more of the author's personal feeling (e.g., those by George Orwell, Erma Bombeck, Russell Baker) and formal impersonal essays that present ideas removed from the personal circumstances prompting them.</p>

Language Development	Beginning Reading	Informational Text	LITERARY TEXT	Research	Writing	Media	English Language Conventions
Grade 11			Grade 12				
POETRY							
11.LT-P.8. Explain how meaning is enhanced through various features of poetry including sound (e.g., rhythm, repetition, alliteration, consonance, assonance), structure or prosody (e.g., meter, rhyme scheme), and graphic elements (e.g., line length, punctuation, word position).			12.LT-P.10. Analyze the effectiveness and effect of diction and imagery (controlling images, understatement, overstatement, irony, paradox, allusion, apostrophe, oxymoron, pun, synecdoche, metonymy) in conveying meaning.  12.LT-P.11. Identify, respond to, and analyze the effects of the form and dramatic structure of ballads, elegies, sonnets, heroic couplets, odes, and villanelles.				
DRAMA							
11.LT-D.9. Identify and analyze how dramatic conventions (monologue, soliloquy, chorus, aside, dramatic irony) support or enhance dramatic text (e.g., analyzes the purpose and effect of soliloquy in Shakespeare's <i>Macbeth</i> or <i>Hamlet</i> ).			12.LT-D.12. Demonstrate understanding of various dramatic conventions (dialogue, dramatic irony, character foils, comic relief) by writing and designing an original play.  12.LT-D.13. Analyze the influence of classical Greek drama on modern plays (e.g., Eugene O'Neill's <i>Mourning Becomes Electra</i> , Jean Anouilh's <i>Antigone</i> ).				
STYLE AND LANGUAGE							
11.LT-S.10. Interpret figurative language, including imagery, personification, figures of speech, hyperbole, symbolism, allusion, and allegory, with emphasis on how the writer uses language to evoke readers' emotions.  11.LT-S.11. Analyze patterns of imagery or symbolism and connect them to theme and/or tone and mood.			12.LT-S.14. Analyze and compare style and language among significant cross-cultural literary works.				
TRADITIONAL NARRATIVE AND CLASSICAL LITERATURE							
11.LT-TN.12. Demonstrate knowledge of 18th- and 19th-century foundational works of American literature, including works by authors such as Emily Dickinson, Frederick Douglass, Ralph Waldo Emerson, Benjamin Franklin, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Henry David Thoreau, and Mark Twain.			12.LT-TN.15. Read and interpret world literature drawn from pre-20th-century authors and know many of the important authors and key works from those eras (e.g., Fyodor Dostoyevsky, Jane Austen, Charles Dickens, Leo Tolstoy).  12.LT-TN.16. Identify and analyze a variety of literary and nonliterary landmarks in the history and evolution of the English language that served as major sources of influence on later generations of writers (e.g., <i>Beowulf</i> , Chaucer's <i>Canterbury Tales</i> , Shakespeare's plays, selections from the King James Version of the Bible, John Milton's poems, selections from John Locke's Royal Society for the Improvement of the English Language, selections from Addison and Steele's essays and the first novels).				







### Grade 3

### 3.R.1. Identify and apply steps in conducting and reporting research.

- ❑ Define the need for information and formulate open-ended research questions.
- ❑ Initiate a plan for searching for information.
- ❑ Locate resources.
- ❑ Use and communicate the information.

## Grade 4

**4.R.1.** Identify and apply steps in conducting and reporting research.

- ❑ Define the need for information and formulate open-ended research questions.
- ❑ Initiate a plan for searching for information.
- ❑ Locate resources.
- ❑ Evaluate the relevance of the information.
- ❑ Use computer input devices effectively (e.g., keyboard, touch screens, glide pads, mouse, launch-and-quit applications).
- ❑ Interpret, use, and communicate the information.

Language Development	Beginning Reading	Informational Text	Literary Text	RESEARCH	Writing	Media	English Language Conventions
Grade 5				Grade 6			
<p><b>5.R.1.</b> Apply steps for obtaining and organizing information from a variety of sources, documenting, and presenting research in individual and group projects.</p> <ul style="list-style-type: none"> <li>Define the need for information and formulate open-ended research questions.</li> <li>Initiate a plan for searching for information.</li> <li>Locate a range of print and electronic resources.</li> <li>Evaluate the relevance of information.</li> <li>Locate specific information within resources by using indexes, tables of contents, and electronic searches of key words.</li> <li>Retrieve and save files to hard drive, disk, or other memory device.</li> <li>Demonstrate basic keyboarding skills and familiarity with technology vocabulary such as cursor, software, memory, and hard drive.</li> <li>Provide appropriate documentation in a consistent format.</li> <li>Organize and present research using the standards in the Writing strand.</li> </ul>				<p><b>6.R.1.</b> Apply steps for obtaining information from a variety of sources, organizing information, documenting sources, and presenting research in individual and group projects.</p> <ul style="list-style-type: none"> <li>Define the need for information and formulate open-ended research questions.</li> <li>Initiate a plan for searching for information.</li> <li>Use an expanded range of print and electronic resources (atlases, databases, online resources).</li> <li>Gather relevant information through interviews.</li> <li>Evaluate the relevance of information.</li> <li>Locate specific information within resources by using indexes, tables of contents, and electronic searches of key words.</li> <li>Communicate about basic technology components using appropriate vocabulary related to external and internal computer or other technology operations.</li> <li>Organize and present research using the standards in the Writing strand.</li> <li>Provide appropriate documentation in a consistent format.</li> <li>Evaluate the research project as a whole.</li> </ul>			

**STRAND: RESEARCH, CONTINUED** *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

## Grade 7

**7.R.1.** Apply steps for obtaining information from a variety of sources, organizing information, documenting sources, and presenting research in individual and group projects.

- ❑ Differentiate between primary and secondary source materials.
- ❑ Integrate relevant information gathered.
- ❑ Understand plagiarism and the ethics of writing (know what it means to borrow ideas from authors).
- ❑ Create documents using word-processing skills and publishing programs, and create simple databases and spreadsheets to manage information and create reports.
- ❑ Organize and present research using the standards in the Writing strand.
- ❑ Document information and quotations and use a consistent format for footnotes or end-notes.
- ❑ Use standard bibliographic format to document sources (e.g., MLA, APA, CMS).

## Grade 8

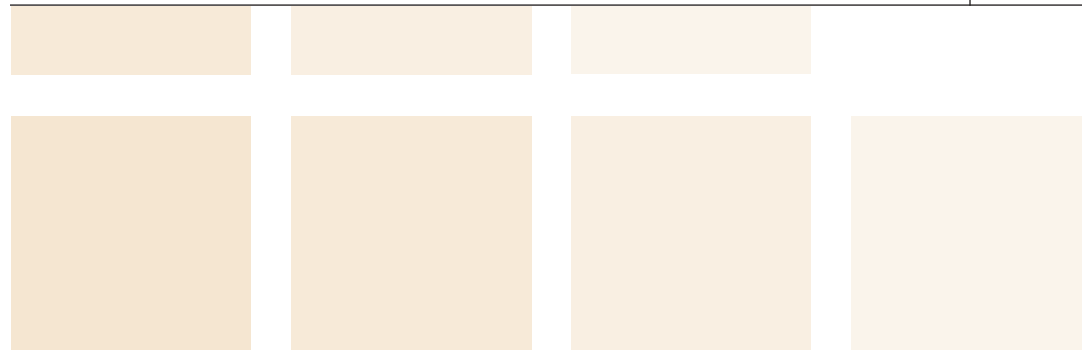
**8.R.1.** Apply steps for obtaining information from a variety of sources, organizing information, documenting sources, and presenting research in individual and group projects.

- ❑ Differentiate between paraphrasing and using direct quotes in a report.
- ❑ Integrate relevant information gathered.
- ❑ Understand the concept of plagiarism and how (or why) to avoid it; understand rules for paraphrasing, summarizing, and quoting, as well as conventions for incorporating information from Internet-based sources in particular.
- ❑ Compose documents with appropriate formatting using word-processing skills and principles of design (e.g., margins, tabs, spacing, columns, page orientation).
- ❑ Organize and present research using the standards in the Writing strand.
- ❑ Document information and quotations and use a consistent format for footnotes or endnotes.
- ❑ Use standard bibliographic format to document sources (e.g., MLA, APA, CMS).

Language Development	Beginning Reading	Informational Text	Literary Text	RESEARCH	Writing	Media	English Language Conventions
Grade 9				Grade 10			
<p><b>9.R.1.</b> Formulate open-ended research questions and apply steps for obtaining and evaluating information from a variety of sources, organizing information, and presenting research.</p> <ul style="list-style-type: none"> <li>Gather relevant information from a variety of print and electronic sources (books, magazines, newspapers, the Internet), as well as from direct observation, interviews, and surveys.</li> <li>Locate specific facts by using organizational features (e.g., table of contents, headings, captions, bold print, italics, glossaries, indexes, key/guide words, topic sentences, concluding sentences, endnotes, footnotes, bibliographic references) in expository text.</li> <li>Organize information from both primary and secondary sources by taking notes, outlining ideas, and paraphrasing information and by creating charts, conceptual maps, and/or timelines.</li> <li>Make distinctions about the strengths, limitations, and overall quality of resources, including information gathered from Web sites.</li> <li>Present research using the standards in the Writing strand, and select a design layout and format for the document (e.g., font, page setup, line spacing, indents).</li> <li>Document information and quotations, and use a consistent format for footnotes or endnotes.</li> <li>Use standard bibliographic format to document sources (e.g., MLA, APA, CMS).</li> </ul>				<p><b>10.R.1.</b> Formulate open-ended research questions and apply steps for obtaining and evaluating information from a variety of sources, organizing information, and presenting research.</p> <ul style="list-style-type: none"> <li>Gather relevant information from a variety of print and electronic sources (books, magazines, newspapers, the Internet), as well as from direct observation, interviews, and surveys.</li> <li>Locate specific facts by using organizational features (e.g., table of contents, headings, captions, bold print, italics, glossaries, indexes, key/guide words, topic sentences, concluding sentences, endnotes, footnotes, bibliographic references) in expository text.</li> <li>Organize information from both primary and secondary sources by taking notes, outlining ideas, and paraphrasing information and by creating charts, conceptual maps, and/or timelines.</li> <li>Make distinctions about the strengths, limitations, and overall quality of resources, including information gathered from Web sites.</li> <li>Present research using the standards in the Writing strand and, when appropriate, using two or more forms of multimedia, incorporating sound, visuals, motion, and/or text (e.g., clip art, sound clips, photographs, print).</li> <li>Document information and quotations, and use a consistent format for footnotes or endnotes.</li> <li>Use standard bibliographic format to document sources (e.g., MLA, APA, CMS).</li> </ul>			

**STRAND: RESEARCH, CONTINUED** *(Continue to address earlier standards as needed and as they apply to more difficult text.)*

Grade 11	Grade 12
<p><b>11.R.1.</b> Formulate original, open-ended questions to explore a topic of interest; design and carry out research.</p> <ul style="list-style-type: none"> <li>Define and narrow a problem or research topic.</li> <li>Gather relevant information from a variety of print and electronic sources (books, magazines, newspapers, journals, periodicals, the Internet), as well as from direct observation, interviews, and surveys.</li> <li>Skim and scan text to locate specific facts and important details by using organizational features (e.g., table of contents, headings, captions, bold print, italics, glossaries, indexes, key/guide words, topic sentences, concluding sentences, endnotes, footnotes, bibliographic references) in expository text.</li> <li>Organize information from both primary and secondary sources by taking notes, outlining ideas, and paraphrasing information and by creating charts, conceptual maps, and/or timelines.</li> <li>Make distinctions about the origins, credibility, reliability, consistency, strengths, limitations, and overall quality of resources, including information gathered from Web sites.</li> <li>Present research using the standards in the Writing strand and, when appropriate, incorporating two or more media (e.g., sound, animation, digital photography, video capture).</li> <li>Document information and quotations, and use a consistent format for footnotes or endnotes.</li> <li>Use standard bibliographic format to document sources (e.g., MLA, APA, CMS).</li> </ul>	<p><b>12.R.1.</b> Formulate original, open-ended questions to explore a topic of interest; design and carry out research.</p> <ul style="list-style-type: none"> <li>Define and narrow a problem or research topic.</li> <li>Gather relevant information from a variety of print and electronic sources (books, magazines, newspapers, journals, periodicals, the Internet), as well as from direct observation, interviews, and surveys.</li> <li>Skim and scan text to locate specific facts and important details by using organizational features (e.g., table of contents, headings, captions, bold print, italics, glossaries, indexes, key/guide words, topic sentences, concluding sentences, endnotes, footnotes, bibliographic references) in expository text.</li> <li>Organize information from both primary and secondary sources by taking notes, outlining ideas, and paraphrasing information and by creating charts, conceptual maps, and/or timelines.</li> <li>Make distinctions about the origins, credibility, reliability, consistency, strengths, limitations, and overall quality of resources, including information gathered from Web sites.</li> <li>Present research using the standards in the Writing strand and technology as appropriate.</li> <li>Document information and quotations, and use a consistent format for footnotes or endnotes.</li> <li>Use standard bibliographic format to document sources (e.g., MLA, APA, CMS).</li> </ul>





STRAND: WRITING

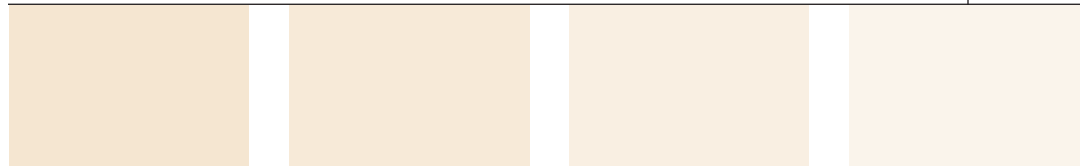
Prekindergarten	Kindergarten
IMAGINATIVE WRITING	
<b>PK.W-I.1.</b> Dictate ideas and stories (e.g., tells story to teacher who writes it in journal. Tells teacher to write "This is my family" on his drawing.).	<b>K.W-I.1.</b> Draw pictures and/or use letters or phonetically spelled words to tell a story. <b>K.W-I.2.</b> Dictate sentences for a story or friendly letter.
EXPOSITORY WRITING	
<b>PK.W-E.2.</b> Write to convey meaning (e.g., draws a birthday card picture and asks, "How do I write <i>Happy Birthday?</i> " Scribbles on a paper, writing mock letters and some conventional letters, and says, "Here's my mommy's shopping list so she can buy me food."). <b>PK.W-E.3.</b> Make clear attempts to convey a message in writing (e.g., asks, "How do I write <i>Dear Pap?</i> " Makes a sign for the block area saying <i>Do not touch</i> ).	<b>K.W-E.3.</b> Draw pictures and/or use letters or phonetically spelled words to give others information. <b>K.W-E.4.</b> Dictate sentences for a friendly letter and collaborate to put the ideas in chronological sequence.
REVISION	




Language Development	Beginning Reading	Informational Text	Literary Text	Research	WRITING	Media	English Language Conventions
Grade 1					Grade 2		
IMAGINATIVE WRITING							
1.W-I.1. Write or dictate stories that have a beginning, middle, and end, and arrange ideas in a logical way.					2.W-I.1. Write short poems.		
EXPOSITORY WRITING							
					2.W-E.2. Write or dictate letters or short accounts of personal experiences in a logical order.		
REVISION							
					2.W-R.3. After writing or dictating a composition, identify words and phrases that could be added to make the thought clearer, more logical, or more expressive.		

**STRAND: WRITING, CONTINUED** *(Continue to address earlier standards as needed.)*

Grade 3	Grade 4
<b>IMAGINATIVE WRITING</b>	
<p><b>3.W-I.1.</b> Write stories that have a beginning, middle, and end and contain details of setting and characters.</p> <p><b>3.W-I.2.</b> Write short poems that contain simple sensory details.</p>	<p><b>4.W-I.1.</b> Write stories that organize plot events in an order that leads to a climax.</p> <p><b>4.W-I.2.</b> Write short poems that contain sensory details and follow some of the conventions involved in writing, including rhyme, meter, and the patterns of verse forms.</p>
<b>EXPOSITORY WRITING</b>	
<p><b>3.W-E.3.</b> Write up information on a topic (e.g., an animal, a fish) that includes</p> <ul style="list-style-type: none"> <li>□ clear focus,</li> <li>□ ideas in sensible order, and</li> <li>□ sufficient supporting detail.</li> </ul> <p><b>3.W-E.4.</b> Write a friendly letter complete with date, salutation, body, closing, and signature.</p>	<p><b>4.W-E.3.</b> Create paragraphs that</p> <ul style="list-style-type: none"> <li>□ establish and support a central idea in a topic sentence at or near the beginning of the paragraph;</li> <li>□ include supporting sentences with simple facts, details, and explanations;</li> <li>□ include a concluding statement that summarizes the points; and</li> <li>□ are indented properly.</li> </ul> <p><b>4.W-E.4.</b> Write summaries of information gathered through research that include relevant facts and details.</p> <p><b>4.W-E.5.</b> Write interpretations or explanations of a literary or informational text that organize ideas and use evidence from the text as support.</p> <p><b>4.W-E.6.</b> Write personal and formal letters that</p> <ul style="list-style-type: none"> <li>□ use appropriate language for different audiences (other students, parents) and purposes (letter to a friend, thank you note, invitation) and</li> <li>□ include the date, salutation, body, closing, and signature.</li> </ul>
<b>REVISION</b>	
<p><b>3.W-R.5.</b> Improve word choice by using dictionaries and thesauri.</p>	<p><b>4.W-R.7.</b> Revise writing to improve word choice (using dictionaries, thesauri) and level of detail after determining what could be added or deleted.</p>



## Grade 5

## Grade 6

## IMAGINATIVE WRITING

**5.W-I.1.** Make distinctions among fiction, nonfiction, and dramatic literature, and use these genres selectively to produce stories or scripts.

**5.W-I.2.** Write poems using poetic techniques (alliteration, onomatopoeia), figurative language (simile, metaphor), and graphic elements (capital letters, line length).

**6.W-I.1.** Write stories that demonstrate careful placement of descriptive details about setting, characters, and events.

## EXPOSITORY WRITING

**5.W-E.3.** Create multiparagraph essays that

- ❑ present effective introductions and concluding paragraphs and
- ❑ guide and inform the reader's understanding of key ideas and evidence.

**5.W-E.4.** Write explanations of a process that include a topic statement, supporting details, and a conclusion.

**5.W-E.5.** Write research reports with clear focus and supporting detail.

**6.W-E.2.** Write explanations of a process that

- ❑ group ideas and place them in logical order and
- ❑ include details to ensure the process is understandable.

**6.W-E.3.** Write research reports that

- ❑ frame a key question about an issue or situation,
- ❑ group ideas and place them in logical order, and
- ❑ include facts and details that illuminate the main ideas.

**6.W-E.4.** Write persuasive essays that support a position with organized and relevant evidence.

## REVISION

**5.W-R.6.** Revise writing to improve coherence and progression by adding, deleting, combining, and rearranging sentences.

**6.W-R.5.** Revise writing to improve level of detail and precision of language after determining where to add sensory detail and rearrange text.

**STRAND: WRITING, CONTINUED** *(Continue to address earlier standards as needed.)*

Grade 7	Grade 8
<p><b>IMAGINATIVE WRITING</b></p> <p><b>7.W-I.1.</b> Write poems that use</p> <ul style="list-style-type: none"> <li>poetic techniques (alliteration, onomatopoeia, rhyme scheme),</li> <li>figurative language (simile, metaphor, personification), and</li> <li>graphic elements (capital letters, line length, word position).</li> </ul>	<p><b>8.W-I.1.</b> Write stories or scripts that include</p> <ul style="list-style-type: none"> <li>well-developed characters and setting,</li> <li>dialogue,</li> <li>clear conflict and resolution, and</li> <li>sufficient descriptive detail.</li> </ul>
<p><b>EXPOSITORY WRITING</b></p> <p><b>7.W-E.2.</b> Write summaries of passages that</p> <ul style="list-style-type: none"> <li>group related ideas and place them in logical order,</li> <li>contain main ideas and significant details of the passage, and</li> <li>reflect the underlying meaning of the source.</li> </ul> <p><b>7.W-E.3.</b> Write content-based research reports that</p> <ul style="list-style-type: none"> <li>frame a key question about an issue or situation,</li> <li>group ideas and place them in logical order,</li> <li>include details and explanations from more than one authoritative source, and</li> <li>use quotations, footnotes or endnotes, and a standard format for works cited (e.g., MLA, APA, CMS).</li> </ul> <p><b>7.W-E.4.</b> Write persuasive essays that</p> <ul style="list-style-type: none"> <li>state a clear position or perspective in support of a proposition or proposal and</li> <li>provide evidence in support of the proposition.</li> </ul>	<p><b>8.W-E.2.</b> Write coherent multiparagraph compositions (including compare-and-contrast essays) that</p> <ul style="list-style-type: none"> <li>include a thesis statement,</li> <li>use logical organization,</li> <li>make effective use of detail and rhetorical devices, and</li> <li>include variety in sentence structure and transition sentences to link paragraphs.</li> </ul> <p><b>8.W-E.3.</b> Write content-based research reports that</p> <ul style="list-style-type: none"> <li>pose relevant questions and have a clear controlling idea;</li> <li>support main idea(s) with details, facts, and explanations from multiple authoritative sources and organize them effectively;</li> <li>organize and record information on charts, maps, and graphs as appropriate; and</li> <li>use quotations, footnotes or endnotes, and a standard format for works cited (e.g., MLA, APA, CMS).</li> </ul>

Language Development	Beginning Reading	Informational Text	Literary Text	Research	WRITING	Media	English Language Conventions
Grade 9					Grade 10		
IMAGINATIVE WRITING							
9.W-I.1. Write well-organized stories that include <ul style="list-style-type: none"><li>an explicit theme and</li><li>sensory details and concrete language to develop plot and character.</li></ul>					10.W-I.1. Write well-organized stories that include <ul style="list-style-type: none"><li>explicit and implicit themes,</li><li>a range of narrative strategies such as dialogue and suspense, and</li><li>details that contribute to a definite mood or tone.</li></ul> 10.W-I.2. Write poems using a range of poetic techniques, forms (sonnet, ballad), and figurative language.		
EXPOSITORY WRITING							
9.W-E.2. Produce functional texts (e.g., memos, e-mails, correspondence, project plans, proposals, bios) that <ul style="list-style-type: none"><li>address audience needs;</li><li>state purpose and context; and</li><li>adopt a customary format, including proper salutation, closing, and signature when appropriate.</li></ul> 9.W-E.3. Write interpretations of literary or expository reading that <ul style="list-style-type: none"><li>exhibit careful reading, understanding, and insight;</li><li>organize the interpretation around several clear ideas, premises, or images; and</li><li>justify the interpretation through sustained use of examples and textual evidence.</li></ul> 9.W-E.4. Write content-based research papers that <ul style="list-style-type: none"><li>prove a thesis statement using logical organization;</li><li>include well-constructed paragraphs that build an effective argument with well-articulated supporting evidence; and</li><li>use quotations, footnotes or endnotes, and a standard bibliographic format.</li></ul>					10.W-E.3. Write interpretations of literary texts that <ul style="list-style-type: none"><li>extend beyond summary and literal analysis;</li><li>address the author’s techniques;</li><li>draw inferences about its effects; and</li><li>support inferences through references to the text or other works.</li></ul> 10.W-E.4. Write content-based research reports that <ul style="list-style-type: none"><li>marshal evidence in support of a thesis;</li><li>convey information and ideas from primary and secondary sources accurately and make coherent distinctions about the relative value and significance of specific data, facts, and ideas;</li><li>organize and record information on charts, maps, and graphs for use as visuals, employing appropriate technology;</li><li>anticipate and address the reader’s potential misunderstandings, biases, and expectations;</li><li>use technical terms and notations accurately; and</li><li>use quotations, footnotes or endnotes, and a standard bibliographic format.</li></ul>		
					</		

STRAND: WRITING, CONTINUED *(Continue to address earlier standards as needed.)*

Grade 7	Grade 8
EXPOSITORY WRITING (CONTINUED)	
	<p><b>8.W-E.4.</b> Write and justify interpretations of literary or expository reading that</p> <ul style="list-style-type: none"><li>□ organize the interpretation around several clear ideas, premises, or images and</li><li>□ develop and justify the interpretation through sustained use of examples and textual evidence.</li></ul> <p><b>8.W-E.5.</b> Write persuasive (pro/con) essays that</p> <ul style="list-style-type: none"><li>□ include a well-defined thesis that sets forth a clear and knowledgeable position, theory, or generalization;</li><li>□ support arguments with well-articulated evidence, examples, and reasoning, differentiating between evidence and opinion; and</li><li>□ arrange details, reasons, and examples effectively, anticipating and answering reader concerns and counterarguments.</li></ul>
REVISION	
<p><b>7.W-R.5.</b> Revise writing to improve organization and word choice after checking the logic of the ideas and the precision of the vocabulary.</p>	<p><b>8.W-R.6.</b> Revise writing for word choice using a variety of references, appropriate organization, consistent point of view, and transitions among paragraphs, passages, and ideas.</p>


Language Development	Beginning Reading	Informational Text	Literary Text	Research	WRITING	Media	English Language Conventions
Grade 9					Grade 10		
EXPOSITORY WRITING (CONTINUED)							
<p><b>9.W-E.5.</b> Write persuasive (problem/solution) essays that</p> <ul style="list-style-type: none"><li>include a thesis or purpose of the paper;</li><li>use a logical organizational pattern;</li><li>include persuasive evidence or explanation for the validity of the assertions;</li><li>use different levels of formality, style, and tone when composing for different audiences; and</li><li>contain effective introductory and concluding paragraphs that guide and inform the reader's understanding of key ideas and evidence.</li></ul>					<p><b>10.W-E.5.</b> Write persuasive (controversial issue) essays that</p> <ul style="list-style-type: none"><li>structure ideas and arguments in a sustained and logical fashion;</li><li>engage the reader;</li><li>use specific rhetorical devices to back up assertions (e.g., via an appeal to logic through reasoning; via an appeal to emotion or ethical belief; or by personal anecdote, case study, or analogy);</li><li>clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and/or expressions of commonly accepted beliefs and logical reasoning; and</li><li>anticipate and address the reader's concerns and counterclaims with evidence.</li></ul>		
REVISION							
<p><b>9.W-R.6.</b> Revise writing to improve the topic/idea development, organization, language/style, word choice, and tone in light of the audience, purpose, and formality of the context.</p>					<p><b>10.W-R.6.</b> Revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone in light of the audience, purpose, and formality of the context.</p>		

**STRAND: WRITING, CONTINUED** *(Continue to address earlier standards as needed.)*

Grade 11	Grade 12
<b>IMAGINATIVE WRITING</b>	
<p><b>11.W-I.1.</b> Write poems using a range of forms and techniques (structural elements, sounds, figurative language, and graphics).</p>	<p><b>12.W-I.1.</b> Write a short story that</p> <ul style="list-style-type: none"> <li>□ narrates a sequence of events and communicates its significance to the audience;</li> <li>□ locates scenes and incidents in specific places;</li> <li>□ develops the narrative elements with concrete sensory details and language (e.g., visual details of scenes; descriptions of sounds, smells, specific actions; movements and gestures; feelings of characters); and</li> <li>□ effectively paces the presentation of actions to accommodate time/mood changes.</li> </ul>
<b>EXPOSITORY WRITING</b>	
<p><b>11.W-E.2.</b> Write interpretations of literary or expository reading that</p> <ul style="list-style-type: none"> <li>□ demonstrate a grasp of the theme or purpose of the work;</li> <li>□ analyze the language and unique aspects of text;</li> <li>□ support key ideas through accurate and detailed references to the text or to other works;</li> <li>□ demonstrate awareness of the effects of the author's stylistic and rhetorical devices; and</li> <li>□ include information on the validity and reliability of all relevant perspectives.</li> </ul> <p><b>11.W-E.3.</b> Write essays of analysis (proposals) that</p> <ul style="list-style-type: none"> <li>□ present a coherent thesis that conveys a clear and distinctive position or generalization;</li> <li>□ use an organizing structure that balances all aspects of the piece and makes effective transitions between sentences and ideas to unify key ideas;</li> <li>□ include key ideas within the body of the composition through use of supporting evidence such as scenarios, commonly held beliefs, hypotheticals, and/or definitions;</li> <li>□ offer objective presentation of alternate views by quoting the words of the proponents of those with alternate views in context;</li> <li>□ use effective rhetorical techniques;</li> <li>□ include logical argumentation that incorporates textual evidence for each assertion; and</li> <li>□ provide effective introductory and concluding paragraphs that guide and inform the reader's understanding of key ideas and evidence.</li> </ul>	<p><b>12.W-E.2.</b> Write interpretations of literary or expository reading that</p> <ul style="list-style-type: none"> <li>□ demonstrate a grasp of the theme or purpose of the work;</li> <li>□ analyze the use of imagery, language, and unique aspects of text;</li> <li>□ support key ideas through accurate and detailed references to the text or to other works;</li> <li>□ demonstrate awareness of the effects of the author's stylistic and rhetorical devices; and</li> <li>□ assess the impact of perceived ambiguities, nuances, and complexities within text.</li> </ul> <p><b>12.W-E.3.</b> Construct arguments that</p> <ul style="list-style-type: none"> <li>□ present a cogent thesis;</li> <li>□ structure ideas in a sustained and logical fashion;</li> <li>□ use a range of strategies to elaborate and persuade, such as descriptions, anecdotes, case studies, analogies, and illustrations;</li> <li>□ clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and/or expressions of commonly accepted beliefs and logical reasoning;</li> <li>□ anticipate and address readers' concerns and counterclaims with evidence;</li> <li>□ demonstrate understanding of purpose and audience; and</li> <li>□ provide effective introductory and concluding paragraphs that guide and inform the reader's understanding of key ideas and evidence.</li> </ul>



Language Development	Beginning Reading	Informational Text	Literary Text	Research	WRITING	Media	English Language Conventions
Grade 11					Grade 12		
EXPOSITORY WRITING (CONTINUED)							
<p><b>11.W-E.4.</b> Write historical investigation reports that</p> <ul style="list-style-type: none"><li>use exposition, narration, description, argumentation, exposition, or some combination of rhetorical strategies to support the main proposition;</li><li>analyze several historical records of a single event, examining critical relationships between and among elements of the research topic;</li><li>explain the perceived reason(s) for the similarities and differences using information derived from primary and secondary sources to support or enhance the presentation; and</li><li>include information on all relevant perspectives, considering the validity and reliability of sources.</li></ul>					<p><b>12.W-E.4.</b> Write an extended research essay that</p> <ul style="list-style-type: none"><li>requires the student to engage in self-directed research;</li><li>engages the reader by establishing a context;</li><li>uses an organizing structure appropriate to purpose and specified audience;</li><li>organizes evidence in support of a thesis and related claims, including information on relevant perspectives;</li><li>conveys information and ideas from primary and secondary sources accurately and coherently;</li><li>paraphrases and summarizes different perspectives on the topic as appropriate;</li><li>makes distinctions about the relative value and significance of specific data, facts, and ideas;</li><li>anticipates and addresses the reader's potential misunderstandings, biases, and expectations with evidence;</li><li>employs technologies and graphics as appropriate;</li><li>provides a clear and coherent conclusion;</li><li>cites research sources according to standard format for works cited; and</li><li>is completed within a set time frame.</li></ul>		
REVISION							
<p><b>11.W-R.5.</b> Revise writing to improve style, word choice, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed.</p>					<p><b>12.W-R.5.</b> Revise writing to improve style, word choice, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed.</p>		

## Prekindergarten

## Kindergarten

Language Development	Beginning Reading	Informational Text	Literary Text	Research	Writing	MEDIA	English Language Conventions
Grade 1				Grade 2			
1.M.1. Identify techniques used in television to present commercials and other information (animation, close-ups, sound effects, music, graphics).				2.M.1. Identify differences between information presented in a commercial for a product and the product itself (e.g., check for facts vs. misleading information).			

STRAND: MEDIA, CONTINUED *(Continue to address earlier standards as needed.)*

Grade 3		Grade 4	
<p><b>3.M.1.</b> Identify techniques used in television (sound effects, music, graphics, close-ups), and use knowledge of these techniques to distinguish between commercials and other information.</p> <p><b>3.M.2.</b> Identify formal and informal language used in advertisements read, heard, or seen.</p> <p><b>3.M.3.</b> Create audio recordings of poems and/or stories.</p>		<p><b>4.M.1.</b> Compare stories in print with their filmed adaptations, describing the similarities and differences in the portrayal of characters, plot, and settings.</p> <p><b>4.M.2.</b> Create presentations using audio recordings of poems and/or stories.</p>	

Language Development	Beginning Reading	Informational Text	Literary Text	Research	Writing	MEDIA	English Language Conventions
Grade 5				Grade 6			
<p><b>5.M.1.</b> Identify and analyze the persuasive techniques (promises, dares and flattery, glittering generalities, logical fallacies) used in media messages.</p> <p><b>5.M.2.</b> Create presentations, including graphics, using computer technology.</p>				<p><b>6.M.1.</b> Identify persuasive and propaganda techniques used in television; identify false and misleading information.</p> <p><b>6.M.2.</b> Analyze media for ways they provide information or entertainment.</p> <p><b>6.M.3.</b> Create multimedia presentations using computer technology, including graphics and animation.</p>			

STRAND: MEDIA, CONTINUED *(Continue to address earlier standards as needed.)*

Grade 7		Grade 8	
<p><b>7.M.1.</b> Interpret and evaluate the various ways visual image makers (graphic artists, illustrators, news photographers) represent meaning.</p> <p><b>7.M.2.</b> Create multimedia presentations using word-processing skills and principles of design (e.g., margins, tabs, spacing, columns, page orientation, graphics).</p>		<p><b>8.M.1.</b> Analyze the effect of images, text, and sound in electronic journalism on the viewer, distinguishing the techniques used in each to achieve these effects.</p> <p><b>8.M.2.</b> Create multimedia presentations and written reports on the same subject, and compare the differences in effects of each medium.</p>	

Language Development	Beginning Reading	Informational Text	Literary Text	Research	Writing	MEDIA	English Language Conventions
Grade 9				Grade 10			
<p><b>9.M.1.</b> Compare and contrast how media genres (nightly news, newsmagazines, documentaries, Internet) cover the same event.</p> <p><b>9.M.2.</b> Analyze visual or aural techniques used in a media message for a particular audience and evaluate their effectiveness.</p> <p><b>9.M.3.</b> Analyze the use of rhetorical devices for their intent and effects (cadence, repetitive patterns, use of onomatopoeia).</p> <p><b>9.M.4.</b> Apply and adapt the principles of written composition in the creation of media presentations that effectively use graphics, images, and/or sound.</p>				<p><b>10.M.1.</b> Identify strategies used by media to inform, persuade, or entertain.</p> <p><b>10.M.2.</b> Analyze the effect on the reader's or viewer's emotions of text and image in print journalism, and images, sound, and text in electronic journalism, distinguishing techniques used in each to achieve these effects.</p> <p><b>10.M.3.</b> Identify the aesthetic effects of a media presentation, and evaluate the techniques used to create them (e.g., compare the stage production of Shakespeare's <i>Henry V</i> to Kenneth Branagh's 1990 film version).</p> <p><b>10.M.4.</b> Create media presentations that effectively use graphics, images, and/or sound to present a distinctive point of view on a topic.</p>			

STRAND: MEDIA, CONTINUED *(Continue to address earlier standards as needed.)*

Grade 11		Grade 12	
<p><b>11.M.1.</b> Analyze the possible effects of media on elections, images of leaders, and public attitudes, using evidence directly from the media or from the writings of commentators on the media.</p> <p><b>11.M.2.</b> Analyze the techniques used in media messages for a particular audience, and evaluate their effectiveness (e.g., Orson Welles' radio broadcast of "War of the Worlds").</p> <p><b>11.M.3.</b> Recognize how visual and sound techniques or design (such as special effects, camera angles, and music) carry or influence messages in various media.</p> <p><b>11.M.4.</b> Create coherent media presentations that synthesize information from several sources.</p>		<p><b>12.M.1.</b> Evaluate the aural, visual, and written images and other special effects used in television, radio, film productions, and the Internet for their ability to inform, persuade, and entertain (e.g., anecdote, expert witness, vivid detail, tearful testimony, humor).</p> <p><b>12.M.2.</b> Examine the intersections and conflicts between the visual (such as media images, painting, film, and graphic arts) and the verbal.</p> <p><b>12.M.3.</b> Create coherent multimedia presentations that combine text, image, and sound, synthesizing information from a wide range of sources, test audience response, and revise the presentation accordingly.</p>	





STRAND: ENGLISH LANGUAGE CONVENTIONS

Prekindergarten	Kindergarten
<p><b>PK.EL.1.</b> Use coherent and increasingly complex sentences (e.g., explains, "I can't decide if I want to paint or do a puzzle"; says, "My mom's coming early today because it's going to snow.").</p> <p><b>PK.EL.2.</b> Describe concepts and past and future events (e.g., relates events after a trip to the fire station: "We talked to the firefighters and got to climb on the fire truck. Then the bell rang, and they had to take off"; tells teacher, "Look! My triangle has three sides.").</p> <p><b>PK.EL.3.</b> Add descriptive words to basic subject, verb, object sentences (e.g., notes, "We have pretty yellow flowers in the garden"; says, "My baby brother is very cranky.").</p> <p><b>PK.EL.4.</b> Print own name (e.g., writes his name under picture he has painted. Signs in on the attendance sheet).</p> <p><b>PK.EL.5.</b> Use letter(s) to represent an entire word; use letter strings to represent phrases and sentences (e.g., writes <i>MM</i> to represent <i>I love my mom</i>. Writes a phone message in the dramatic play area and writes <i>NNa</i> for <i>Nana called</i>).</p>	<p><b>K.EL.1.</b> Use the past and future tenses correctly when speaking.</p> <p><b>K.EL.2.</b> Use phonetic knowledge and sounds of the alphabet letters to spell independently.</p>


## Grade 1

**1.EL.1.** Recognize that the names of things also can be the names of actions (fish, dream, run).

**1.EL.2.** Write in complete sentences.

**1.EL.3.** Identify and employ correct usage of

- ❑ singular and plural regular nouns,
- ❑ contractions (e.g., isn't, aren't, can't, won't), and
- ❑ possessives (e.g., 's, my/mine, his, her/hers, your/yours).

**1.EL.4.** Print legibly in manuscript upper- and lower-case letters of the alphabet, and use them to make words.

**1.EL.5.** Distinguish among declarative, exclamatory, and interrogative sentences, and correctly use periods, exclamation marks, or question marks at the end of sentences.

**1.EL.6.** Use knowledge of basic punctuation and capitalization when reading.

**1.EL.7.** Capitalize the first word of a sentence, names of people, and the pronoun "I."

**1.EL.8.** Spell

- ❑ words with regular patterns such as cvc's (hop), cvc-silent e (hope), and one-syllable words with blends (drop);
- ❑ words with inflectional endings such as plurals and verb tenses; and
- ❑ single-syllable words that have "r"-controlled vowels (burn or star), that have the final consonants "f," "l," and "s" (miss or doll), and that have "ck" as the final consonants (buck).

## Grade 2

**2.EL.1.** Identify correct capitalization for names and places and correct capitalization and commas in dates.

**2.EL.2.** Distinguish between complete and incomplete sentences, and recognize and use correct word order in written sentences.

**2.EL.3.** Identify and employ correct usage for

- ❑ subject-verb agreement and
- ❑ single and plural irregular nouns (e.g., sheep).

**2.EL.4.** Identify and use correct punctuation, including commas in greetings and closures in a letter and with dates and words in a series.

**2.EL.5.** Capitalize all proper nouns, words at the beginning of sentences and greetings, months and days of the week, and titles and initials of people.

**2.EL.6.** Spell

- ❑ high-frequency irregular words correctly (e.g., who, what, why);
- ❑ basic short vowel, long vowel, "r"-controlled, and consonant blend patterns in words; and
- ❑ orthographic patterns and rules such as keep/cap, sack/book, out/cow, consonant doubling, dropping "e," and changing "y" to "i."

STRAND: ENGLISH LANGUAGE CONVENTIONS, CONTINUED *(Continue to address earlier standards as needed.)*

Grade 3	Grade 4
<p><b>3.EL.1.</b> Recognize the subject-predicate relationship in sentences.</p> <p><b>3.EL.2.</b> Identify three basic parts of speech (adjective, noun, verb).</p> <p><b>3.EL.3.</b> Identify and use correct punctuation, including end marks; commas for series; and punctuation for dates, city and state, and titles of books.</p> <p><b>3.EL.4.</b> Identify and employ correct usage for</p> <ul style="list-style-type: none"><li>❑ subject-verb agreement;</li><li>❑ past, present, and future verb tenses; and</li><li>❑ elimination of sentence fragments.</li></ul> <p><b>3.EL.5.</b> Write legibly in cursive, leaving spaces between words in a sentence.</p> <p><b>3.EL.6.</b> Capitalize geographical names, holidays, historical periods, and special events.</p> <p><b>3.EL.7.</b> Demonstrate understanding of and use complete declarative, interrogative, imperative, and exclamatory sentences correctly in writing and speaking.</p> <p><b>3.EL.8.</b> Spell</p> <ul style="list-style-type: none"><li>❑ one-syllable words with blends and orthographic patterns (e.g., qu, consonant doubling, change "y" to "i");</li><li>❑ multisyllabic words using regularly spelled phonogram patterns (e.g., "ear" in earlier, learner, and earthquake);</li><li>❑ words with inflectional endings, including plurals and past tense and words that drop the final "e" when such endings as -ing, -ed, or -able are added; and</li><li>❑ using orthographic patterns and rules such as oil/toy, match/speech, badge/cage.</li></ul>	<p><b>4.EL.1.</b> Identify four basic parts of speech (adjective, noun, verb, adverb).</p> <p><b>4.EL.2.</b> Identify and use correct punctuation, including dates, locations, and addresses; apostrophes in possessives and contractions; and underlining, quotations, or italics to identify titles.</p> <p><b>4.EL.3.</b> Capitalize names of magazines, newspapers, works of art, musical compositions, names of organizations, and the first word in quotations.</p> <p><b>4.EL.4.</b> Identify and employ correct usage for</p> <ul style="list-style-type: none"><li>❑ regular and irregular verbs,</li><li>❑ adverbs,</li><li>❑ prepositions and coordinating conjunctions, and</li><li>❑ comparative and superlative adjectives.</li></ul> <p><b>4.EL.5.</b> Combine short related sentences with appositives, participial phrases, adjectives, adverbs, and prepositional phrases.</p> <p><b>4.EL.6.</b> Spell</p> <ul style="list-style-type: none"><li>❑ syllable constructions (closed, open, consonant before);</li><li>❑ base words, inflections such as those that change tense or number, suffixes such as -able or -less, and prefixes such as re- or un-; and</li><li>❑ contractions, compounds, and common homophones (hair-hare, bear-bare, pail-pale).</li></ul>



## Grade 5

- 5.EL.1.** Recognize that a word performs different functions according to its position in the sentence.
- 5.EL.2.** Identify verb phrases and verb tenses.
- 5.EL.3.** Identify seven basic parts of speech (noun, pronoun, verb, adverb, adjective, conjunction, preposition).
- 5.EL.4.** Identify and use correct punctuation, including colon to separate hours and minutes and to introduce a list; quotation marks around exact words of speaker and names of poems, songs, and short stories; parentheses; commas in compound sentences; and paragraph indentations.
- 5.EL.5.** Use correct capitalization.
- 5.EL.6.** Identify and employ correct usage for
- ❑ troublesome verbs (e.g., lie/lay, sit/set, rise/raise);
  - ❑ modifiers; and
  - ❑ nominative, objective, and possessive pronouns.
- 5.EL.7.** Spell roots, suffixes, and prefixes correctly.

## Grade 6

- 6.EL.1.** Identify eight basic parts of speech (noun, pronoun, verb, adverb, adjective, conjunction, preposition, interjection).
- 6.EL.2.** Identify and use prepositional phrases, appositives, and independent and dependent clauses to elaborate on ideas.
- 6.EL.3.** Expand or reduce sentences (adding or deleting modifiers, combining or breaking up sentences).
- 6.EL.4.** Identify and use simple and compound sentences.
- 6.EL.5.** Identify and employ correct usage for
- ❑ present perfect, past perfect, and future perfect tense;
  - ❑ subject-verb agreement with compound subjects;
  - ❑ indefinite pronouns; and
  - ❑ elimination of fragments and run-ons.
- 6.EL.6.** Spell frequently misspelled words correctly according to usage (e.g., their, they're, there).

STRAND: ENGLISH LANGUAGE CONVENTIONS, CONTINUED *(Continue to address earlier standards as needed.)*

Grade 7	Grade 8
<p><b>7.EL.1.</b> Recognize the basic patterns of English sentences (e.g., noun-verb, noun-verb-noun, noun-verb-noun-noun, noun-linking verb-noun).</p> <p><b>7.EL.2.</b> Identify all parts of speech and types and structures of sentences.</p> <p><b>7.EL.3.</b> Recognize the makeup and function of prepositional phrases.</p> <p><b>7.EL.4.</b> Use properly placed modifiers and the active voice.</p> <p><b>7.EL.5.</b> Identify and use simple, compound, and complex sentences.</p> <p><b>7.EL.6.</b> Recognize appropriate use of pronoun reference.</p> <p><b>7.EL.7.</b> Spell derivatives by applying knowledge of bases and affixes.</p>	<p><b>8.EL.1.</b> Use varied sentence types and sentence openings to reinforce ideas.</p> <p><b>8.EL.2.</b> Distinguish phrases from clauses.</p> <p><b>8.EL.3.</b> Identify and use infinitives and participles and clear pronoun/antecedent reference, as well as properly placed modifiers.</p> <p><b>8.EL.4.</b> Use subordination, coordination, apposition, and other devices to indicate the relationship between ideas clearly.</p> <p><b>8.EL.5.</b> Use colons in business letters, semicolons to punctuate independent clauses, and commas when linking two clauses with a conjunction in compound sentences.</p> <p><b>8.EL.6.</b> Combine, reorder, and reduce sentences.</p> <p><b>8.EL.7.</b> Spell correctly, including commonly confused words (its/it's, affect/effect) and irregular plurals (e.g., sheep).</p>


## Grade 9

**9.EL.1.** Identify nominalized, adjectival, and adverbial clauses.

**9.EL.2.** Recognize and use verbals: participles, gerunds, and infinitives.

**9.EL.3.** Know the difference between active and passive voice and when to choose between the two in writing.

**9.EL.4.** Identify and use hyphens, dashes, brackets, or semicolons between two clauses of a compound sentence not joined by a conjunction.

**9.EL.5.** Identify and use

- ❑ correct and consistent verb tense (present, past, and future perfect and perfect progressive; regular and irregular verbs; transitive and intransitive verbs) and subject-verb agreement; and
- ❑ appropriate noun-pronoun agreement (nominative, objective, possessive, reflexive, and relative pronouns; pronoun/antecedent agreement; and clear pronoun reference).

**9.EL.6.** Identify and use functional sentence structure.

- ❑ Make effective use of parallel structure.
- ❑ Place modifiers properly.
- ❑ Avoid run-on sentences, comma splices, and sentence fragments.
- ❑ Use different types of clauses and phrases, including adverb and adjective clauses.
- ❑ Use a variety of sentence structures, including compound and compound-complex sentences with effective coordination and subordination of ideas and parallel, repetitive, and analogous sentence structures.

## Grade 10

**10.EL.1.** Analyze the structure of a sentence (traditional diagram, transformational model).

**10.EL.2.** Identify and correctly use clauses (e.g., main and subordinate), phrases (e.g., gerunds, infinitives, and participles), mechanics (e.g., semicolons, colons, ellipses, and hyphens), usage (e.g., tense consistency), and sentence structure (e.g., parallel structure, properly placed modifiers).

**10.EL.3.** Use ending punctuation, correct internal punctuation (commas, ellipses, colons, semicolons, parentheses), apostrophes for contractions and possessives, and correct punctuation for quotations (quotation marks, ellipses, brackets).

**10.EL.4.** Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

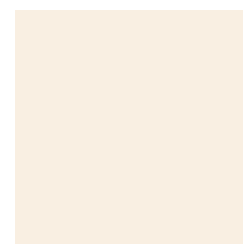
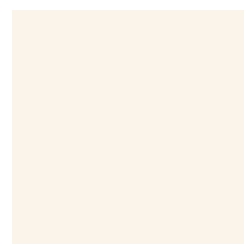
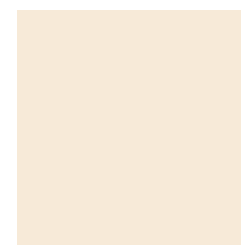
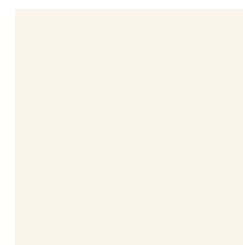
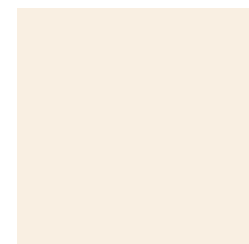
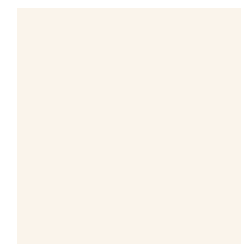
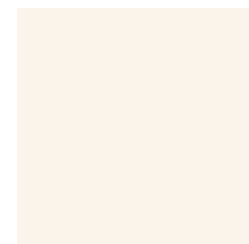
**10.EL.5.** Reflect appropriate manuscript requirements, including

- ❑ title page presentation;
- ❑ pagination;
- ❑ spacing and margins; and
- ❑ integration of source and support material (e.g., in-text citation, use of direct quotations, paraphrasing).

**STRAND: ENGLISH LANGUAGE CONVENTIONS, CONTINUED** *(Continue to address earlier standards as needed.)*

[illegible]





## READING LISTS

### Appendix A: Suggested Authors, Illustrators, and Works Reflecting Our Common Literary and Cultural Heritage

*Note: These reading lists were adapted from those initially developed in Massachusetts.*

All American students should acquire knowledge of a range of literary works reflecting a common literary heritage that goes back thousands of years to the ancient world. In addition, all students should become familiar with some of the outstanding works in the rich body of literature that is their particular heritage in the English-speaking world. This includes the first literature in the world created just for children — its authors viewing childhood as a special period in life. The suggestions in Appendix A constitute a core list of those authors, illustrators, or works that comprise the literary and intellectual capital drawn on by those who write in English, whether for novels, poems, nonfiction, newspapers, or public speeches, in this country or elsewhere. Knowledge of these authors, illustrators, and works in their original, adapted, or revised editions will contribute significantly to a student's ability to understand literary allusions and participate effectively in our common civic culture. Many more suggested contemporary authors, illustrators, and works from around the world are included in Appendix B. This list includes the many excellent writers and illustrators of children's books of recent years.

In planning a curriculum, it is important to balance depth with breadth. As teachers work with this curriculum framework to develop literature units, they will often combine works from the two lists into thematic units. Exemplary curriculum is always evolving — we urge schools to take initiative to create programs meeting the needs of their students.

The lists of suggested authors and works in Appendices A and B are organized by the grade spans of pre-K–2, 3–4, 5–8, and 9–12. Certain key works or authors are repeated in adjoining grade spans, giving teachers the option to match individual students with the books that suit their interests and developmental levels. The decision to present a grades 9–12 list (as opposed to grades 9–10 and 11–12) stems from the recognition that teachers should be free to choose selections that challenge, but do not overwhelm, their students.

In addition to the selections included in Appendices A and B, teachers are also encouraged to select books from awards lists. The Caldecott Medalists, Coretta Scott King Medalists, Newbery Medalists, and the ALA Notable Books are included in Appendix C for your convenience.

#### GRADES PRE-K–2

##### For reading, listening, and viewing

Mother Goose nursery rhymes  
Aesop's fables  
Rudyard Kipling's Just So Stories

Selected Grimm's and Hans Christian Andersen fairy tales

Selected French fairy tales

##### The Bible as literature

Tales including Jonah and the whale, Daniel and the lion's den, Noah and the Ark, Moses and the burning bush, the story of Ruth, David and Goliath

##### Picture book authors and illustrators

Edward Ardizzone  
Ludwig Bemelmans  
Margaret Wise Brown  
Thornton Burgess  
John Burningham  
Virginia Lee Burton  
Randolph Caldecott  
Edgar Parin and Ingri D'Aulaire  
Wanda Gág  
Theodore Geisel (Dr. Seuss)  
Kate Greenaway  
Shirley Hughes  
Crockett Johnson  
Ruth Krauss  
Robert Lawson  
Munro Leaf  
Robert McCloskey  
A. A. Milne  
William Pène du Bois  
Beatrix Potter  
Alice and Martin Provensen  
H. A. and Margaret Rey  
Maurice Sendak  
Vera Williams

## Poets

John Ciardi  
Rachel Field  
Robert Louis Stevenson  
David McCord  
A. A. Milne  
Laura Richards

## GRADES 3–4

*In addition to the pre-K–2 list, for reading, listening, and viewing:*

### Traditional literature

Greek, Roman, or Norse myths  
Myths and legends of indigenous peoples of North America  
American folktales and legends  
Stories about King Arthur and Robin Hood

### The Bible as literature

Tales listed above and: Adam and Eve, Cain and Abel, David and Jonathan, the Prodigal Son, the visit of the Magi, well-known psalms (e.g., 23, 24, 46, 92, 121, and 150)

### American authors and illustrators

L. Frank Baum  
Beverly Cleary  
Elizabeth Coatsworth  
Mary Mapes Dodge  
Elizabeth Enright  
Eleanor Estes  
Jean George

Sterling North  
Howard Pyle  
Carl Sandburg  
George Selden  
Louis Slobodkin  
E. B. White  
Laura Ingalls Wilder

### British authors

Frances Burnett  
Lewis Carroll  
Kenneth Grahame  
Dick King-Smith  
Edith Nesbit  
Mary Norton  
Margery Sharp  
Robert Louis Stevenson  
P. L. Travers

### Poets

Stephen Vincent and Rosemarie Carr Benét  
Lewis Carroll  
John Ciardi  
Paul Laurence Dunbar  
Rachel Field  
Robert Frost  
Langston Hughes  
Edward Lear  
Myra Cohn Livingston  
David McCord  
A.A. Milne  
Laura Richards

## GRADES 5–8

*In addition to the pre-K–4 selections:*

### Traditional literature

Grimm's fairy tales  
French fairy tales  
Tales by Hans Christian Andersen and Rudyard Kipling  
Aesop's fables  
Greek, Roman, or Norse myths  
Myths and legends of indigenous peoples of North America  
American folktales, myths, and legends  
Asian and African folktales and legends  
Stories about King Arthur, Robin Hood, Beowulf and Grendel, St. George and the Dragon

### The Bible as literature

Old Testament: Genesis, Ten Commandments, Psalms and Proverbs  
New Testament: Sermon on the Mount, Parables

### American authors or illustrators

Louisa May Alcott  
Lloyd Alexander  
William Armstrong  
Natalie Babbitt  
L. Frank Baum  
Nathaniel Benchley  
Carol Ryrie Brink  
Elizabeth Coatsworth  
Stephen Crane  
Esther Forbes  
Paula Fox  
Jean George

Virginia Hamilton  
Bret Harte  
Washington Irving  
Jack London  
L. M. Montgomery (Canadian)  
Sterling North  
Scott O'Dell  
Edgar Allan Poe  
Howard Pyle  
Ellen Raskin  
Marjorie Kinnan Rawlings  
Elizabeth Speare  
Booth Tarkington  
James Thurber  
Mark Twain  
E. B. White  
Laura Ingalls Wilder  
N. C. Wyeth

**British and European authors or illustrators**

James Barrie  
Lucy Boston  
Frances Burnett  
Lewis Carroll  
Carlo Collodi  
Daniel Defoe  
Charles Dickens  
Arthur Conan Doyle  
Leon Garfield  
Kenneth Grahame  
C. S. Lewis  
George MacDonald  
Edith Nesbit  
Mary Norton  
Philippa Pearce

Arthur Rackham  
Anna Sewell  
William Shakespeare  
Johanna Spyri  
Robert Louis Stevenson  
Jonathan Swift  
J. R. R. Tolkien  
T. H. White

**Poets**

Stephen Vincent and Rosemarie Carr Benét  
Lewis Carroll  
John Ciardi  
Rachel Field  
Robert Frost  
Langston Hughes  
Edward Lear  
Henry Wadsworth Longfellow  
David McCord  
Ogden Nash

**GRADES 9–12**

*In addition to the 5–8 selections:*

**Traditional and classical literature**

A higher level rereading of Greek mythology  
Substantial selections from epic poetry: Homer's  
*Odyssey* and *Iliad*; Virgil's *Aeneid*  
Classical Greek drama (Aeschylus, Sophocles,  
Euripides)

**The Bible as literature**

Genesis, Ten Commandments, selected psalms  
and proverbs, Job, Sermon on the Mount,  
selected parables

**American literature**

*Historical documents of literary  
and philosophical significance*

Abraham Lincoln's Gettysburg Address  
The Declaration of Independence  
Martin Luther King Jr.'s "Letter from Birmingham  
City Jail" or the "I Have a Dream" speech  
John F. Kennedy's inaugural speech  
William Faulkner's Nobel Prize Lecture

*Important writers of the 18th and 19th centuries*

James Fenimore Cooper  
Stephen Crane  
Emily Dickinson  
Frederick Douglass  
Ralph Waldo Emerson  
Benjamin Franklin  
Nathaniel Hawthorne  
Henry James  
Thomas Jefferson  
Herman Melville  
Edgar Allan Poe  
Henry David Thoreau  
Mark Twain  
Phillis Wheatley  
Walt Whitman

*Important writers of the first half of the 20th century*

Henry Adams  
James Baldwin  
Arna Bontemps  
Willa Cather  
Kate Chopin  
Countee Cullen  
Ralph Ellison  
William Faulkner

Jessie Fauset  
 F. Scott Fitzgerald  
 Charlotte Gilman  
 Ernest Hemingway  
 O. Henry  
 Langston Hughes  
 Zora Neale Hurston  
 Sarah Orne Jewett  
 James Weldon Johnson  
 Flannery O'Connor  
 Gertrude Stein  
 John Steinbeck  
 James Thurber  
 Jean Toomer  
 Booker T. Washington  
 Edith Wharton  
 Richard Wright

#### *Playwrights*

Lorraine Hansberry  
 Lillian Hellman  
 Arthur Miller  
 Eugene O'Neill  
 Thornton Wilder  
 Tennessee Williams  
 August Wilson

#### *Poets*

Elizabeth Bishop  
 e e cummings  
 Robert Frost  
 T. S. Eliot  
 Robinson Jeffers

Amy Lowell  
 Robert Lowell  
 Edgar Lee Masters  
 Edna St. Vincent Millay  
 Marianne Moore  
 Sylvia Plath  
 Ezra Pound  
 John Crowe Ransom  
 Edward Arlington Robinson  
 Theodore Roethke  
 Wallace Stevens  
 Alan Tate  
 Sara Teasdale  
 William Carlos Williams

#### *Immigrant experience*

Works about the European, South and East Asian, Caribbean, Central American, and South American immigrant experience (Ole Rolvaag, Younghill Kang, Abraham Cahan), the experiences of Native Americans, and slave narratives (Harriet Jacobs).

#### **British and European literature**

##### *Poetry*

Selections from Chaucer's *Canterbury Tales*  
 Epic poetry: Dante and John Milton  
 Sonnets: William Shakespeare, John Milton, Edmund Spenser  
 Metaphysical poetry: John Donne, George Herbert, Andrew Marvell  
 Romantic poets: William Blake, Lord Byron, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, William Wordsworth

Victorian poetry: Matthew Arnold, Elizabeth Barrett Browning, Robert Browning, Dante Gabriel Rossetti, Alfred Lord Tennyson  
 Twentieth century: W. H. Auden, A. E. Housman, Dylan Thomas, William Butler Yeats

##### *Drama*

William Shakespeare, Anton Chekhov, Henrik Ibsen, George Bernard Shaw, Oscar Wilde

##### *Essays*

British essays:

Joseph Addison

Sir Francis Bacon

Samuel Johnson in "The Rambler"

Charles Lamb

George Orwell

Leonard Woolf

Enlightenment essays:

Voltaire

Diderot and other Encyclopédistes

Jean Jacques Rousseau

##### *Fiction*

Selections from an early novel: Miguel de Cervantes' *Don Quixote*, Henry Fielding's *Joseph Andrews*, Oliver Goldsmith's *The Vicar of Wakefield*

Selections from John Bunyan's allegory, *Pilgrim's Progress*

Satire, or mock epic, verse or prose: Lord Byron, Alexander Pope, Jonathan Swift

19th century novels:

Jane Austen  
Emily Brontë  
Joseph Conrad  
Charles Dickens  
Fyodor Dostoyevsky  
George Eliot  
Thomas Hardy  
Victor Hugo  
Mary Shelley  
Leo Tolstoy

20th century novels:

Albert Camus  
André Gide  
James Joyce  
Franz Kafka  
D. H. Lawrence  
Jean Paul Sartre  
Virginia Woolf

## Appendix B: Suggested Authors and Illustrators of Contemporary American Literature and World Literature

All students should be familiar with American authors and illustrators of the present and those who established their reputations after the end of World War II, as well as important writers from around the world, both historical and contemporary. During the last half of the 20th century, the publishing industry in the United States devoted increasing resources to children's and young adult

literature created by writers and illustrators from a variety of backgrounds. Many newer anthologies and textbooks offer excellent selections of contemporary and world literature.

As they choose works for class reading or suggest books for independent reading, teachers should ensure that their students are both engaged and appropriately challenged by their selections. The lists following are organized by grade clusters pre-K–2, 3–4, 5–8, and 9–12, but these divisions are far from rigid, particularly for the elementary and middle grades. Many contemporary authors write stories, poetry, and non-fiction for very young children, for those in the middle grades, and for adults as well. As children become independent readers, they often are eager and ready to read authors that may be listed at a higher level. As suggested earlier in the Reading and Literature strand of this framework, teachers and librarians need to be good matchmakers, capable of getting the right books into a child's hands at the right time.

The lists below are provided as a starting point; they are necessarily incomplete, because excellent new writers appear every year. As all English teachers know, some authors have written many works, not all of which are of equally high quality. We expect teachers to use their literary judgment in selecting any particular work. It is hoped that teachers will find here many authors with whose works they are already familiar, and will yet be introduced to others. A comprehensive literature curriculum balances these authors and illustrators with those found in Appendix A.

## GRADES PRE–K–8 CONTEMPORARY LITERATURE OF THE UNITED STATES AND OTHER COUNTRIES

### GRADES PRE–K–2

David Adler (fiction, nonfiction)  
Aliko (informational: science and history)  
Mitsumasa Anno (multi-genre)  
Edward Ardizzone (multi-genre)  
Molly Bang (multi-genre)  
Quentin Blake (illus: fiction)  
Paulette Bourgeois (multi-genre)  
Jan Brett (fiction: animals)  
Norman Bridwell (fiction)  
Raymond Briggs (fiction)  
Marc Brown (fiction)  
Marcia Brown (multi-genre)  
Margaret Wise Brown (multi-genre)  
Ashley Bryan (folktales, poetry: Africa)  
Eve Bunting (multi-genre)  
Eric Carle (fiction)  
Lucille Clifton (poetry)  
Joanna Cole (informational)  
Barbara Cooney (multi-genre)  
Joy Cowley (multi-genre)  
Donald Crews (multi-genre)  
Tomie dePaola (multi-genre)  
Leo and Diane Dillon (illus: multi-genre)  
Arthur Doros (information: science and nature)  
Madeleine Dunphy (informational: science and nature)  
Tom Feelings (illus: multi-genre)  
Mem Fox (fiction)  
Don Freeman (fiction)  
Gail Gibbons (informational: science and history)

Eloise Greenfield (multi-genre)  
Helen Griffith (fiction)  
Donald Hall (multi-genre)  
Russell and Lillian Hoban (fiction)  
Tana Hoban (informational)  
Thacher Hurd (fiction)  
Gloria Huston (fictionalized information)  
Trina Schart Hyman (illus: multi-genre)  
Robert Kalan (illus: fiction)  
Ezra Jack Keats (fiction)  
Steven Kellogg (fiction)  
Reeve Lindberg (multi-genre)  
Leo Lionni (fiction: animal)  
Arnold Lobel (fiction: animal)  
Gerald McDermott (folktales)  
Patricia McKissack (informational)  
James Marshall (fiction)  
Bill Martin (fiction)  
Mercer Mayer (fiction)  
David McPhail (fiction)  
Else Holmelund Minarik (fiction)  
Tony Mitton (poetry)  
Robert Munsch (fiction)  
Dorothy Hinshaw Patent (informational: nature)  
Jerry Pinkney (informational: Africa)  
Patricia Polacco (fiction: multi-ethnic)  
Jack Prelutsky (poetry)  
Faith Ringgold (fiction)  
Glen Rounds (fiction: West)  
Cynthia Rylant (poetry, fiction)  
Allen Say (multi-genre)  
George Seldon (fiction)  
Marcia Sewall (fiction, informational: colonial America)  
Marjorie Sharmat (fiction)

Peter Spier (informational: history)  
William Steig (fiction)  
John Steptoe (fiction)  
Tomi Ungerer (fiction)  
Chris Van Allsburg (fiction)  
Jean van Leeuwen (fiction)  
Judith Viorst (fiction)  
Karen Wallace (fiction)  
Rosemary Wells (fiction)  
Vera Williams (fiction: realistic)  
Ed Young (folktales)  
Margot and Harve Zemach (fiction, folktales)  
Charlotte Zolotow (fiction)

### GRADES 3–4

*In addition to the pre-K–2 selections:*

Verna Aarderna (folktales)  
Joan Aiken (fiction: adventure/fantasy)  
Carolyn Arnold (nonfiction)  
Lynne Reid Banks (fiction: adventure/fantasy)  
Marion Bauer (fiction, nonfiction)  
Raymond Bial (informational: photo-essays)  
Judy Blume (fiction: realistic)  
Eve Bunting (multi-genre)  
Joseph Bruchac (fiction: historical)  
Ashley Bryan (folktales, poetry)  
Eve Bunting (fiction)  
Betsy Byars (fiction: realistic)  
Ann Cameron (folktales)  
Andrew Clements (fiction: realistic)  
Shirley Climo (folktales)  
Eleanor Coerr (fiction: historical)  
Robert Coles (fiction)  
Paula Danziger (fiction: realistic)

Walter Farley (fiction: horses)  
John Fitzgerald (fiction: Great Brain)  
Louise Fitzhugh (fiction: realistic)  
Paul Fleischman (fiction: realistic)  
Sid Fleischman (fiction: humorous)  
Mem Fox (fiction)  
Jean Fritz (fiction: historical, nonfiction: autobiography)  
John Reynolds Gardiner (fiction: realistic)  
James Giblin (nonfiction: biography, history)  
Patricia Reilly Giff (fiction: realistic, historical)  
Jamie Gilson (fiction: realistic)  
Paul Goble (folktales)  
Marguerite Henry (fiction: horse stories)  
Kris Hirschmann (informational: science, animals)  
Ann Hoberman (fiction, poetry)  
Johanna Hurwitz (multi-genre)  
Peg Kehret (multi-genre)  
Stephen Krensky (fiction, nonfiction)  
Jane Langton (fiction: mystery)  
Kathryn Lasky (multi-genre)  
Jacob Lawrence (illus)  
Patricia Lauber (informational: science, social studies)  
Julius Lester (multi-genre)  
Gail Levine (fiction: fantasy, realistic)  
David Macaulay (informational: social studies, science)  
Patricia MacLachlan (fiction: historical)  
Betsy and Giulio Maestro (nonfiction)  
Mary Mahy (fiction)  
Libba Moore Gray (poetry)  
Barry Moser (illus)  
Daniel Pinkwater (fiction: humorous)  
Patricia Polacco (fiction: multi-ethnic)



Jack Prelutsky (poetry)  
 Peggy Rathmann (fiction)  
 Louis Sachar (fiction: humorous)  
 Alvin Schwartz (short stories: suspense)  
 John Scieszka (fiction: humorous, adventure)  
 Cathryn Sill (informational: natural history)  
 Shel Silverstein (poetry)  
 Seymour Simon (informational: science)  
 John Steptoe (fiction)  
 Mildred Taylor (fiction: historical)  
 Marvin Terban (informational: grammar, vocabulary)  
 Ann Warren Turner (fiction: historical)  
 Mildred Pitts Walter (multi-genre)  
 Jane Yolen (fiction)

### GRADES 5–8

*In addition to the pre-K–4 selections:*

Isaac Asimov (science fiction)  
 Avi (multi-genre)  
 Toni Cade Bambara (fiction: short stories)  
 James Berry (fiction)  
 Nancy Bond (fiction: fantasy)  
 Arna Bontemps (poetry)  
 Ray Bradbury (science fiction)  
 Bruce Brooks (fiction)  
 Joseph Bruchac (fiction, poetry)  
 Alice Childress (fiction: realistic)  
 Vera and Bill Cleaver (fiction)  
 James and Christopher Collier (fiction: historical)  
 Caroline Coman (fiction: realistic)  
 Susan Cooper (fiction: fantasy)  
 Robert Cormier (fiction)  
 Bruce Coville (fiction: fantasy)

Sharon Creech (fiction: realistic)  
 Agatha Christie (fiction)  
 Chris Crutcher (fiction)  
 Christopher Paul Curtis (fiction: historical)  
 Karen Cushman (fiction: historical)  
 Michael Dorris (fiction)  
 Stephen Dunning (poetry)  
 Buchi Emecheta (fiction)  
 Nancy Farmer (fiction)  
 Rudolph Fisher (short stories, fiction)  
 Paul Fleischman (poetry, fiction)  
 Russell Freedman (biography)  
 Jack Gantos (fiction: humorous)  
 William Gibson (science fiction)  
 Sheila Gordon (fiction: Africa)  
 Bette Greene (fiction)  
 Rosa Guy (fiction: realistic)  
 Mary Downing Hahn (fiction)  
 Joyce Hansen (fiction)  
 James Haskins (informational: history)  
 James Herriot (informational: animals)  
 Karen Hesse (fiction: historical, fanciful)  
 S. E. Hinton (fiction: realistic)  
 Felice Holman (fiction: historical, realistic)  
 Irene Hunt (fiction: historical, realistic)  
 Paul Janeczko (poetry)  
 Angela Johnson (fiction)  
 Diana Wynne Jones (fiction: fantasy)  
 Norton Juster (fiction: fantasy)  
 Mona Kerby (fiction, nonfiction)  
 M. E. Kerr (fiction: realistic)  
 E. L. Konigsburg (fiction: realistic)  
 Kathleen Krull (fiction, nonfiction)  
 Kathryn Lasky (multi-genre)  
 Madeleine L'Engle (fiction: fantasy)

Ursula LeGuin (fiction: fantasy)  
 Robert Lipsyte (fiction: realistic)  
 Lois Lowry (fiction)  
 Margaret Mahy (fiction: realistic)  
 Albert Marrin (biography)  
 Anne McCaffrey (fiction: fantasy)  
 Robin McKinley (fiction: fantasy)  
 Patricia McKissack (informational: history)  
 Milton Meltzer (informational: history, biography)  
 Jim Murphy (informational: history)  
 Phyllis Reynolds Naylor (fiction: realistic)  
 Naomi Nye (poetry, fiction)  
 Richard Peck (fiction: historical, realistic)  
 Daniel Pinkwater (fiction: humorous)  
 Ted Poston (informational)  
 Philip Pullman (fiction: fantasy)  
 Ellen Raskin (fiction: mystery)  
 J. K. Rowling (fiction: fantasy)  
 Cynthia Rylant (short stories, poetry)  
 Louis Sachar (fiction: humorous, realistic)  
 Isaac Bashevis Singer (fiction: historical)  
 Gary Soto (fiction)  
 Elizabeth George Speare (fiction)  
 Mildred Taylor (historical fiction)  
 Theodore Taylor (fiction: historical)  
 Yoshiko Uchida (fiction: historical; nonfiction)  
 Cynthia Voigt (fiction: realistic, fantasy)  
 Yoko Kawashima Watkins (fiction: historical)  
 Janet Wong (poetry)  
 Laurence Yep (fiction)  
 Jane Yolen (fiction: fantasy)  
 Paul Zindel (fiction: realistic)



## GRADES 9–12 CONTEMPORARY AMERICAN LITERATURE

### Fiction

James Agee  
 Sherman Alexie  
 Maya Angelou  
 Saul Bellow  
 Pearl Buck  
 Raymond Carver  
 John Cheever  
 Sandra Cisneros  
 Arthur C. Clarke  
 E. L. Doctorow  
 Louise Erdrich  
 Nicholas Gage  
 Ernest K. Gaines  
 Alex Haley  
 Joseph Heller  
 William Hoffman  
 John Irving  
 William Kennedy  
 Ken Kesey  
 Jamaica Kincaid  
 Maxine Hong Kingston  
 Jon Krakauer  
 Harper Lee  
 Bernard Malamud  
 Carson McCullers  
 Toni Morrison  
 Joyce Carol Oates  
 Tim O'Brien  
 Edwin O'Connor  
 Cynthia Ozick

Chaim Potok  
 Reynolds Price  
 Annie Proulx  
 Ayn Rand  
 Richard Rodriguez  
 Leo Rosten  
 Saki  
 J. D. Salinger  
 William Saroyan  
 May Sarton  
 Jane Smiley  
 Betty Smith  
 Wallace Stegner  
 Amy Tan  
 Anne Tyler  
 John Updike  
 Kurt Vonnegut, Jr.  
 Alice Walker  
 Robert Penn Warren  
 Eudora Welty  
 Thomas Wolfe  
 Tobias Wolff  
 Jacqueline Woodson  
 Anzia Yezierska

### Poetry

Claribel Alegria  
 Julia Alvarez  
 A. R. Ammons  
 Maya Angelou  
 John Ashberry  
 Jimmy Santiago Baca  
 Amiri Baraka (LeRoi Jones)  
 Elizabeth Bishop

Robert Bly  
 Louise Bogan  
 Arna Bontemps  
 Ann Bradstreet  
 Gwendolyn Brooks  
 Sterling Brown  
 Hayden Carruth  
 Billy Collins  
 J. V. Cunningham  
 Rita Dove  
 Alan Dugan  
 Richard Eberhart  
 Martin Espada  
 Carol Frost  
 Allen Ginsberg  
 Louise Gluck  
 John Haines  
 Donald Hall  
 Robert Hayden  
 Anthony Hecht  
 Randall Jarrell  
 June Jordan  
 Galway Kinnell  
 Stanley Kunitz  
 Philip Levine  
 Audrey Lord  
 Amy Lowell  
 Robert Lowell  
 Louis MacNeice  
 Edwin Markham  
 James Merrill  
 Mary Tall Mountain  
 Carl Phillips  
 Sylvia Plath

Anna Quindlen  
Ishmael Reed  
Adrienne Rich  
Theodore Roethke  
Anne Sexton  
Karl Shapiro  
Gary Snyder  
William Stafford  
Mark Strand  
May Swenson  
Margaret Walker  
Richard Wilbur  
Charles Wright  
Elinor Wylie

#### Essay/Nonfiction

(contemporary and historical)

Edward Abbey  
Susan B. Anthony  
Russell Baker  
Ambrose Bierce  
Carol Bly  
Dee Brown  
Art Buchwald  
William F. Buckley  
Rachel Carson  
Margaret Cheney  
Marilyn Chin  
Stanley Crouch  
Joan Didion  
Annie Dillard  
W. E. B. DuBois  
Gretel Ehrlich  
Loren Eiseley  
Henry Louis Gates, Jr.

Doris Goodwin  
Stephen Jay Gould  
John Gunther  
John Hersey  
Edward Hoagland  
Helen Keller  
William Least Heat Moon  
Barry Lopez  
J. Anthony Lukas  
Norman Mailer  
William Manchester  
Mary McCarthy  
Edward McClanahan  
David McCullough  
John McPhee  
H.L. Mencken  
N. Scott Momaday  
Samuel Eliot Morison  
Lance Morrow  
Bill Moyers  
John Muir  
Anna Quindlen  
Chet Raymo  
Richard Rodriguez  
Eleanor Roosevelt  
Franklin D. Roosevelt  
Theodore Roosevelt  
Carl Sagan  
William Shirer  
Shelby Steele  
Lewis Thomas  
Cornell West  
Walter Muir Whitehill  
Malcolm X

#### Drama

Edward Albee  
Robert Bolt  
Rita Dove  
Jerome Lawrence and Robert E. Lee  
Archibald MacLeish  
Terrence Rattigan  
Ntozake Shange  
Neil Simon  
Orson Welles

#### GRADES 9–12 HISTORICAL AND CONTEMPORARY WORLD LITERATURE

#### Fiction

Chinua Achebe  
S. Y. Agnon  
Ilse Aichinger  
Isabel Allende  
Jerzy Andrzejewski  
Margaret Atwood  
Isaac Babel  
James Berry  
Heinrich Boll  
Jorge Luis Borges  
Robert Browning  
Mikhail Bulgakov  
Dino Buzzati  
A.S. Byatt  
Italo Calvino  
Karl Capek  
Carlo Cassola  
Camillo Jose Cela  
Julio Cortazar  
Isak Dinesen

E. M. Forster  
 Gabriel Garcia Marquez  
 Nikolai Gogol  
 William Golding  
 Robert Graves  
 Hermann Hesse  
 Wolfgang Hildesheimer  
 Aldous Huxley  
 Kazuo Ishiguro  
 Yuri Kazakov  
 Milan Kundera  
 Stanislaw Lem  
 Primo Levi  
 Jacov Lind  
 Clarice Lispector  
 Naguib Mahfouz  
 Thomas Mann  
 Anchee Min  
 Alberto Moravia  
 Mordechi Richler  
 Alice Munro  
 Vladimir Nabokov  
 V. S. Naipaul  
 Alan Paton  
 Cesar Pavese  
 Santha Rama Rau  
 Rainer Maria Rilke  
 Ignazio Silone  
 Isaac Bashevis Singer  
 Alexander Solshenitsyn  
 Niccolo Tucci  
 Mario Vargas-Llosa  
 Elie Wiesel  
 Emile Zola

### Poetry

Bella Akhmadulina  
 Anna Akhmatova  
 Rafael Alberti  
 Josif Brodsky  
 Constantine Cavafis  
 Odysseus Elytis  
 Federico Garcia Lorca  
 Seamus Heaney  
 Ted Hughes  
 Philip Larkin  
 Czeslaw Milosz  
 Gabriela Mistral  
 Pablo Neruda  
 Octavio Paz  
 Jacques Prévert  
 Alexander Pushkin  
 Salvatore Quasimodo  
 Juan Ramon Ramirez  
 Arthur Rimbaud  
 Pierre de Ronsard  
 George Seferis  
 Léopold Sédar Senghor  
 Wole Soyinka  
 Marina Tsvetaeva  
 Paul Verlaine  
 Andrei Voznesensky  
 Derek Walcott  
 Yevgeny Yevtushenko

### Essay/Nonfiction

Winston Churchill  
 Mahatma Gandhi  
 Steven Hawking  
 Arthur Koestler

Margaret Laurence  
 Michel de Montaigne  
 Shiva Naipaul  
 Octavio Paz  
 Jean Jacques Rousseau  
 Alexis de Tocqueville  
 Voltaire  
 Rebecca West  
 Marguerite Yourcenar

### Drama

Jean Anouilh  
 Fernando Arrabal  
 Samuel Beckett  
 Bertolt Brecht  
 Albert Camus  
 Jean Cocteau  
 Athol Fugard  
 Jean Giraudoux  
 Eugene Ionesco  
 Molière  
 John Mortimer  
 Sean O'Casey  
 John Osborne  
 Harold Pinter  
 Luigi Pirandello  
 Jean-Paul Sartre  
 John Millington Synge

### Religious Literature

Analects of Confucius  
 The Bhagavad-Gita  
 The Koran  
 Tao Te Ching  
 Book of the Hopi

Zen parables  
Buddhist scripture

## Appendix C

### Caldecott Medal Winners, 1938–Present

#### PRESCHOOL–GRADE 3

2005: *Kitten's First Full Moon* by Kevin Henkes  
2004: *The Man Who Walked Between the Towers*  
by Mordicai Gerstein  
2003: *My Friend Rabbit* by Eric Rohmann  
2002: *The Three Pigs* by David Wiesner  
2001: *So You Want to Be President?*, illustrated by  
David Small, written by Judith St. George  
2000: *Joseph Had a Little Overcoat* by Simms Taback  
1999: *Snowflake Bentley*, illustrated by Mary  
Azarian, text by Jacqueline Briggs Martin  
1998: *Rapunzel* by Paul O. Zelinsky  
1997: *Golem* by David Wisniewski  
1996: *Officer Buckle and Gloria* by Peggy  
Rathmann

#### KINDERGARTEN–GRADE 3

1995: *Smoky Night*, illustrated by David Diaz, text  
by Eve Bunting  
1994: *Grandfather's Journey* by Allen Say, text  
edited by Walter Lorraine  
1993: *Mirette on the High Wire* by Emily Arnold  
McCully  
1992: *Tuesday* by David Wiesner  
1991: *Black and White* by David Macaulay

1990: *Lon Po Po: A Red-Riding Hood Story from  
China* by Ed Young  
1989: *Song and Dance Man*, illustrated by Stephen  
Gammell, text by Karen Ackerman  
1988: *Owl Moon*, illustrated by John Schoenherr,  
text by Jane Yolen  
1987: *Hey, Al*, illustrated by Richard Egielski, text  
by Arthur Yorinks  
1986: *The Polar Express* by Chris Van Allsburg  
1985: *Saint George and the Dragon*, illustrated by  
Trina Schart Hyman, text retold by Margaret  
Hodges  
1984: *The Glorious Flight: Across the Channel with  
Louis Bleriot* by Alice & Martin Provensen  
1983: *Shadow*, translated and illustrated by Marcia  
Brown, original text in French by Blaise Cendrars  
1982: *Jumanji* by Chris Van Allsburg  
1981: *Fables* by Arnold Lobel  
1980: *Ox-Cart Man*, illustrated by Barbara Cooney,  
text by Donald Hall  
1979: *The Girl Who Loved Wild Horses* by Paul Goble  
1978: *Noah's Ark* by Peter Spier  
1977: *Ashanti to Zulu: African Traditions*, illustrated  
by Leo & Diane Dillon, text by Margaret  
Musgrove  
1976: *Why Mosquitoes Buzz in People's Ears*, illus-  
trated by Leo & Diane Dillon, text retold by  
Verna Aardema  
1975: *Arrow to the Sun* by Gerald McDermott  
1974: *Duffy and the Devil*, illustrated by Margot  
Zemach, retold by Harve Zemach  
1973: *The Funny Little Woman*, illustrated by Blair  
Lent, text retold by Arlene Mosel

1972: *One Fine Day*, retold and illustrated by  
Nonny Hogrogian  
1971: *A Story A Story*, retold and illustrated by Gail  
E. Haley  
1970: *Sylvester and the Magic Pebble* by William  
Steig  
1969: *The Fool of the World and the Flying Ship*,  
illustrated by Uri Shulevitz, text retold by  
Arthur Ransome  
1968: *Drummer Hoff*, illustrated by Ed Emberley,  
text adapted by Barbara Emberley  
1967: *Sam, Bangs & Moonshine* by Evaline Ness  
1966: *Always Room for One More*, illustrated by  
Nonny Hogrogian, text by Sorche Nic  
Leodhas, pseud. (Leclair Alger)  
1965: *May I Bring a Friend?* illustrated by Beni  
Montresor, text by Beatrice Schenk de  
Regniers  
1964: *Where the Wild Things Are* by Maurice Sendak  
1963: *The Snowy Day* by Ezra Jack Keats  
1962: *Once a Mouse*, retold and illustrated by  
Marcia Brown  
1961: *Baboushka and the Three Kings*, illustrated  
by Nicolas Sidjakov, text by Ruth Robbins  
1960: *Nine Days to Christmas*, illustrated by Marie  
Hall Ets, text by Marie Hall Ets and Aurora  
Labastida  
1959: *Chanticleer and the Fox*, illustrated by  
Barbara Cooney, text adapted from Chaucer's  
*Canterbury Tales* by Barbara Cooney  
1958: *Time of Wonder* by Robert McCloskey  
1957: *A Tree is Nice*, illustrated by Marc Simont,  
text by Janice Udry

1956: *Frog Went A-Courtin'*, illustrated by Feodor Rojankovsky, text retold by John Langstaff

1955: *Cinderella, or the Little Glass Slipper*, illustrated by Marcia Brown text translated from Charles Perrault by Marcia Brown

1954: *Madeline's Rescue* by Ludwig Bemelmans

1953: *The Biggest Bear* by Lynd Ward

1952: *Finders Keepers*, illustrated by Nicolas, pseud. (Nicholas Mordvinoff), text by Will, pseud. (William Lipkind)

1951: *The Egg Tree* by Katherine Milhous

1950: *Song of the Swallows* by Leo Politi

1949: *The Big Snow* by Berta & Elmer Hader

1948: *White Snow, Bright Snow*, illustrated by Roger Duvoisin; text: Alvin Tresselt

1947: *The Little Island*, illustrated by Leonard Weisgard, text by Golden MacDonald, pseud. (Margaret Wise Brown)

1946: *The Rooster Crows* by Maude & Miska Petersham

1945: *Prayer for a Child*, illustrated by Elizabeth Orton Jones, text by Rachel Field

1944: *Many Moons*, illustrated by Louis Slobodkin, text by James Thurber

1943: *The Little House* by Virginia Lee Burton

1942: *Make Way for Ducklings* by Robert McCloskey

1941: *They Were Strong and Good*, by Robert Lawson

1940: *Abraham Lincoln* by Ingri & Edgar Parin d'Aulaire

1939: *Mei Li* by Thomas Handforth

1938: *Animals of the Bible, A Picture Book*, illustrated by Dorothy P. Lathrop, text selected by Helen Dean Fish

## The Coretta Scott King Awards, 1970–2005

### Medal Winners for Narrative

#### PRESCHOOL–GRADE 5

1993: *The Dark-Thirty: Southern Tales of the Supernatural*, Patricia McKissack

1987: *Justin and the Best Biscuits in the World*, Mildred Pitts Walter

1985: *Motown and Didi*, Walter Dean Myers

1978: *Africa Dream*, Eloise Greenfield

1977: *The Story of Stevie Wonder*, James Haskins

#### GRADES 4–8

2005: *Remember: The Journey To School Integration*, Toni Morrison

2000: *Bud, Not Buddy*, Christopher Paul Curtis

1996: *Her Stories: African American Folktales, Fairy Tales, and True Tales*, Virginia Hamilton

1995: *Christmas in the Big House, Christmas in the Quarters*, Patricia C. and Fredrick L. McKissack

1994: *Toning the Sweep*, Angela Johnson

1992: *Now Is Your Time: The African-American Struggle for Freedom*, Walter Dean Myers

1990: *A Long Hard Journey: The Story of the Pullman Porter*, Patricia C. and Fredrick L. McKissack

1988: *The Friendship*, Mildred D. Taylor

1986: *The People Could Fly: American Black Folktales*, Virginia Hamilton

1984: *Everett Anderson's Goodbye*, Lucille Clifton

*The Words of Martin Luther King, Jr.*, Coretta Scott King — Special Citation

1979: *Escape to Freedom: A Play About Young Frederick Douglass*, Ossie Davis

1975: *The Legend of Africana*, Dorothy Robinson

1974: *Ray Charles*, Sharon Bell Mathis

1973: *I Never Had It Made: The Autobiography of Jackie Robinson*, as told to Alfred Duckett

1972: *Seventeen Black Artists*, Elton C. Fax

1971: *Black Troubador: Langston Hughes*, Charlemae Rollins

1970: *Martin Luther King, Jr.: Man of Peace*, Lillie Patterson

#### GRADES 7–12

2004: *The First Part Last*, Angela Johnson

2003: *Bronx Masquerade*, Nikki Grimes

2002: *The Land*, Mildred Taylor

2001: *Miracle's Boys*, Jacqueline Woodson

1999: *Heaven*, Angela Johnson

1998: *Forged by Fire*, Sharon M. Draper

1997: *Slam!* Walter Dean Myers

1991: *The Road to Memphis*, Mildred D. Taylor

1989: *Fallen Angels*, Walter Dean Myers

1983: *Sweet Whispers, Brother Rush*, Virginia Hamilton

1982: *Let the Circle Be Unbroken*, Mildred D. Taylor

1981: *This Life*, Sidney Poitier

1980: *The Young Landlords*, Walter Dean Myers

1976: *Duey's Tale*, Pearl Bailey

## Newbery Medal Books, 1922–Present

#### GRADES 4–7

2005: *Kira-Kira* by Cynthia Kadohata

2004: *The Tale of Despereaux: Being the Story of a Mouse, a Princess, Some Soup, and a Spool of Thread* by Kate DiCamillo

1993: *Missing May* by Cynthia Rylant

1987: *The Whipping Boy* by Sid Fleischman

1985: *The Hero and the Crown* by Robin McKinley

1984: *Dear Mr. Henshaw* by Beverly Cleary

1983: *Dacey's Song* by Cynthia Voigt

1982: *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers* by Nancy Willard

1981: *Jacob Have I Loved* by Katherine Paterson

1980: *A Gathering of Days: A New England Girl's Journal, 1830-1832* by Joan W. Blos

1979: *The Westing Game* by Ellen Raskin

1978: *Bridge to Terabithia* by Katherine Paterson

1977: *Roll of Thunder, Hear My Cry* by Mildred D. Taylor

1976: *The Grey King* by Susan Cooper

1975: *M. C. Higgins, the Great* by Virginia Hamilton

1974: *The Slave Dancer* by Paula Fox

1973: *Julie of the Wolves* by Jean Craighead George

1972: *Mrs. Frisby and the Rats of NIMH* by Robert C. O'Brien

1971: *Summer of the Swans* by Betsy Byars

1970: *Souder* by William H. Armstrong

1969: *The High King* by Lloyd Alexander

1968: *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* by E. L. Konigsburg

1967: *Up a Road Slowly* by Irene Hunt

1966: *I, Juan de Pareja* by Elizabeth Borton de Trevino

1956: *Carry On, Mr. Bowditch* by Jean Lee Latham

1946: *Strawberry Girl* by Lois Lenski

1931: *The Cat Who Went to Heaven* by Elizabeth Coatsworth

1930: *Hitty, Her First Hundred Years* by Rachel Field

1927: *Smoky, the Cowhorse* by Will James

1945: *Rabbit Hill* by Robert Lawson

1944: *Johnny Tremain* by Esther Forbes

1940: *Daniel Boone* by James Daugherty

1935: *Dobry* by Monica Shannon

1932: *Waterless Mountain* by Laura Adams Armer

1929: *The Trumpeter of Krakow* by Eric P. Kelly

1928: *Gay Neck, the Story of a Pigeon* by Dhan Gopal Mukerji

1926: *Shen of the Sea* by Arthur Bowie Chrisman

1925: *Tales from Silver Lands* by Charles Finger

1924: *The Dark Frigate* by Charles Hawes

1923: *The Voyages of Doctor Doolittle* by Hugh Lofting

1922: *The Story of Mankind* by Hendrik Willem van Loon

#### GRADES 4–9

2003: *Crispin: The Cross of Lead* by Avi

2002: *A Single Shard* by Linda Sue Park

2001: *A Year Down Yonder* by Richard Peck

2000: *Bud, Not Buddy* by Christopher Paul Curtis

1999: *Holes* by Louis Sachar

1998: *Out of the Dust* by Karen Hesse

1997: *The View from Saturday* by E. L. Konigsburg

1996: *The Midwife's Apprentice* by Karen Cushman

1995: *Walk Two Moons* by Sharon Creech

1994: *The Giver* by Lois Lowry

1992: *Shiloh* by Phyllis Reynolds Naylor

1991: *Maniac Magee* by Jerry Spinelli

1990: *Number the Stars* by Lois Lowry

1989: *Joyful Noise: Poems for Two Voices* by Paul Fleischman

1988: *Lincoln: A Photobiography* by Russell Freedman

1986: *Sarah, Plain and Tall* by Patricia MacLachlan

1965: *Shadow of a Bull* by Maia Wojciechowska

1964: *It's Like This, Cat* by Emily Neville

1963: *A Wrinkle in Time* by Madeleine L'Engle

1962: *The Bronze Bow* by Elizabeth George Speare

1961: *Island of the Blue Dolphins* by Scott O'Dell

1960: *Onion John* by Joseph Krumbold

1959: *The Witch of Blackbird Pond* by Elizabeth George Speare

1958: *Rifles for Watie* by Harold Keith

1957: *Miracles on Maple Hill* by Virginia Sorenson

1955: *The Wheel on the School* by Meindert DeJong

1954: *...And Now Miguel* by Joseph Krumbold

1953: *Secret of the Andes* by Ann Nolan Clark

1952: *Ginger Pye* by Eleanor Estes

1951: *Amos Fortune, Free Man* by Elizabeth Yates

1950: *The Door in the Wall* by Marguerite de Angeli

1949: *King of the Wind* by Marguerite Henry

1948: *The Twenty-One Balloons* by William Pène du Bois

1947: *Miss Hickory* by Carolyn Sherwin Bailey

1943: *Adam of the Road* by Elizabeth Janet Gray

1942: *The Matchlock Gun* by Walter Edmonds

1941: *Call It Courage* by Armstrong Sperry

1939: *Thimble Summer* by Elizabeth Enright

1938: *The White Stag* by Kate Seredy

1937: *Roller Skates* by Ruth Sawyer

1936: *Caddie Woodlawn* by Carol Ryrie Brink



1934: *Invincible Louisa: The Story of the Author of Little Women* by Cornelia Meigs  
 1933: *Young Fu of the Upper Yangtze* by Elizabeth Lewis

## ALA Notable Books

### YOUNGER READERS

*Ellah Sarah Gets Dressed* by Margaret Chodos-Irvine  
*I Face the Wind* by Vicki Cobb  
*Surprising Sharks* by Nicola Davies  
*The Racecar Alphabet* by Brian Floca  
*Diary of a Wombat* by Jackie French  
*Little One Step* by Simon James  
*What Do You Do With a Tail Like This?* by Steve Jenkins  
*How I Became A Pirate* by Melinda Long  
*Just a Minute: A Trickster Tale and Counting Book* by Yuyi Morales  
*My Name Is Yoon* by Helen Recorvits  
*One Is A Snail, Ten Is A Crab: A Counting By Feet Book* by April Pulley Sayre and Jeff Sayre  
*Don't Let the Pigeon Drive the Bus* by Mo Willems  
*Slowly, Slowly, Slowly, Said the Sloth* by Eric Carle  
*Rap a Tap Tap: Here's Bojangles — Think of That* by Leo and Diane Dillon  
*Gossie & Gertie* by Olivier Dunrea  
*Muncha! Muncha! Muncha!* by Candace Fleming  
*Alphabet Under Construction* by Denise Fleming  
*What Charlie Heard: The Story of the American Composer Charles Ives* by Mordicai Gerstein  
*Henrietta and the Golden Eggs* by Hanna Johansen  
*Gooney Bird Greene* by Lois Lowry

*Hondo and Fabian* by Peter McCarty  
*I Stink!* by Kate McMullan  
*7 X 9 = Trouble!* by Claudia Mills  
*My Friend Rabbit* by Eric Rohmann  
*Duck on a Bike* by David Shannon  
*Madlenka's Dog* by Peter Sis  
*Get Well, Good Knight* by Shelley Moore Thomas  
*Bear Snores On* by Karma Wilson  
*Frida* by Jona Winter  
*Milo's Hat Trick* by Jon Agee  
*Iguanas in the Snow* by Francisco X. Alarcón, illustrated by Maya Christina Gonzalez  
*My Car* by Byron Barton  
*Crossing* by Philip Booth, illustrated by Bagram Ibatoulline  
*Inside Freight Train* by Donald Crews  
*Waiting for Wings* by Lois Ehlert  
*Olivia Saves the Circus* by Ian Falconer  
*Turtle Splash: Countdown at the Pond* by Cathry Falwell  
*The Hickory Chair* by Lisa Rowe Fraustino, illustrated by Benny Andrews  
*"Let's Get A Pup," Said Kate* by Bob Graham  
*Sheila Rae's Peppermint Stick* by Kevin Henkes  
*You Read to Me, I'll Read to You: Very Short Stories to Read Together* by Mary Ann Hoberman, illustrated by Michael Emberley  
*Kipper's A to Z: An Alphabet Adventure* by Mick Inkpen  
*Five Creatures* by Emily Jenkins, illustrated by Tomek Bogacki  
*Emma's Yucky Brother* by Jean Little, illustrated by Jennifer Plecas  
*Harley* by Star Livingston, illustrated by Molly Bang

*Henry's First-Moon Birthday* by Lenore Look, illustrated by Yumi Heo  
*The Race of the Birkebeiners* by Lise Lunge-Larsen, illustrated by Mary Azarian  
*Gus and Grandpa at Basketball* by Claudia Mills, illustrated by Catherine Stock  
*Goin' Someplace Special* by Patricia C. McKissack, illustrated by Jerry Pinkney  
*Juan Bobo Goes to Work* by Marisa Montes, illustrated by Joe Cepeda  
*The Web Files* by Margie Palatini, illustrated by Richard Egielski  
*Mice and Beans* by Pam Muñoz Ryan, illustrated by Joe Cepeda  
*The Stray Dog* by Marc Simont  
*Car Wash* by Sandra Steen and Susan Steen, illustrated by G. Brian Karas  
*And the Dish Ran Away with the Spoon* by Janet Stevens and Susan Stevens Crummel, illustrated by Janet Stevens  
*Clever Beatrice* by Margaret Willey, illustrated by Heather Solomon  
*The Other Side* by Jacqueline Woodson, illustrated by E. B. Lewis  
*America's Champion Swimmer: Gertrude Ederle* by David A. Adler, illustrated by Terry Widener  
*Night Worker* by Kate Banks, illustrated by Georg Hallensleben  
*Radio Rescue* by Lynne Barasch  
*Uncommon Traveler: Mary Kingsley in Africa* by Don Brown  
*Click, Clack, Moo: Cows That Type* by Doreen Cronin, illustrated by Betsy Lewin  
*Olivia* by Ian Falconer  
*Max* by Bob Graham

*Iris and Walter* by Elissa Haden Guest, illustrated by Christine Davenier

*Wemberly Worried* by Kevin Henkes

*Virgie Goes to School with Us Boys* by Elizabeth Fitzgerald Howard, illustrated by E. B. Lewis

*Days Like This: A Collection of Small Poems* by Simon James, editor

*In Every Tiny Grain of Sand: A Child's Book of Prayers and Praise* by Reeve Lindbergh, editor, illustrated by Christine Davenier, Bob Graham, Anita Jeram and Elisa Klevan

*Seven Spools of Thread: A Kwanzaa Story* by Angela Shelf Medearis, illustrated by Daniel Minter

*Kate and the Beanstalk* by Mary Pope Osborne, illustrated by Giselle Potter

*Cold Little Duck, Duck, Duck* by Lisa Westberg Peters, illustrated by Sam Williams

*Chato and the Party Animals* by Gary Soto, illustrated by Susan Guevara

*Casey at the Bat: A Ballad of the Republic Sung in the Year 1888* by Ernest Lawrence Thayer, illustrated by Christopher Bing

*Good Night, Good Knight* by Shelley Moore Thomas, illustrated by Jennifer Plecas

*Off to the Sweet Shores of Africa and Other Talking Drum Rhymes* by Uzo Unobagha, illustrated by Julia Cairns

*How Do Dinosaurs Say Good Night?* Jane Yolen, illustrated by Mark Teague

*Ugly Duckling* by Hans Christian Andersen, illustrated by Jerry Pinkney

*When Sophie Gets Angry — Really, Really Angry...* by Molly Bang

*Three Cheers for Catherine the Great!* by Cari Best, illustrated by Giselle Potter

*Sleepytime Rhyme* by Remy Charlip

*What Do Illustrators Do?* by Eileen Christelow

*Red-Eyed Tree Frog* by Joy Cowley, photographs by Nic Bishop

*Jamela's Dress* by Niki Daly

*26 Fairmount Avenue* by Tomie DePaola

*Hatseller and the Monkeys* by Baba Wague Diakite

*Bark, George* by Jules Feiffer

*Little Dog Poems* by Kristine O'Connell George, illustrated by June Otani

*Hush, Little Baby*, illustrated by Marla Frazee

*Hooway for Wodney Wat* by Helen Lester, illustrated by Lynn Munsinger

*What! Cried Granny: An Almost Bedtime Story* by Kate Lum, illustrated by Adrian Johnson

*I, Crocodile* by Fred Marcellino

*My Rows and Piles of Coins* by Tololwa M. Mollel, illustrated by E. B. Lewis

*Two Bullies* by Junko Morimoto

*Here Comes Mother Goose* by Iona Opie, illustrated by Rosemary Wells

*Emeline at the Circus* by Marjorie Priceman

*Not My Dog* by Colby Rodowsky

*Tasty Baby Belly Buttons* by Judy Sierra, illustrated by Meilo So

*Trucks, Trucks, Trucks* by Peter Sis

*Raising Sweetness* by Diane Stanley, illustrated by G. Brian Karas

*Joseph Had a Little Overcoat* by Simms Taback

*A Child's Calendar* by John Updike, illustrated by Trina Schart Hyman

*Hare and the Tortoise* by Helen Ward

*Sector 7* by David Wiesner

*Trashy Town* by Andrea Zimmerman and David Clemesha, illustrated by Dan Yaccarino

*Arlene Alda's 1 2 3* by Arlene Alda

*Ouch! A Tale from Grimm* by Natalie Babbitt, illustrated by Fred Marcellino

*And If the Moon Could Talk* by Kate Banks, illustrated by Georg Hallensleben

*I Lost My Bear* by Jules Feiffer

*Mama Cat Has Three Kittens* by Denise Fleming

*Cowboy Baby* by Sue Heap

*Zoom City* by Thacher Hurd

*How Santa Got His Job* by Stephen Krensky, illustrated by S.D. Schindler

*Zelda and Ivy* by Laura McGee Kvasnosky

*10 Minutes till Bedtime* by Peggy Rathmann

*Cendrillon: A Caribbean Cinderella* by Robert D. San Souci, illustrated by Brian Pinkney

*No, David!* by David Shannon

*Snow* by Uri Shulevitz

*Fire Truck* by Peter Sis

*Pete's a Pizza* by William Steig

*Elizabeti's Doll* by Stephanie Stuve-Bodeen, illustrated by Christy Hale

*My Name is Georgia* by Jeanette Winter

**MIDDLE READERS**

*Silent Movie* by Avi

*Mack Made Movies* by Don Brown

*The Shape Game* by Anthony Browne

*George Washington's Teeth* by Deborah Chandra and Madeleine Comora

*Vote* by Eileen Christelow

*Granny Torelli Makes Soup* by Sharon Creech

*Iqbal* by Francesco D'Adamo



*The Tale of Despereaux: Being the Story of a Mouse, a Princess, Some Soup, and a Spool of Thread* by Kate DiCamillo

*The City of Ember* by Jeanne Duprau

*Snowed in With Grandmother Silk* by Carol Fenner

*Bruh Rabbit and the Tar Baby Girl* by Virginia Hamilton

*Hooves and Chicken Feet: Mexican Folktales* by Neil Philip

*Harvesting Hope: The Story Of Cesar Chavez* by Kathleen Krull

*The Man Who Made Time Travel* by Kathryn Lasky

*Hana's Suitcase* by Karen Levine

*The Man Who Went to the Far Side Of The Moon: The Story of Apollo 11 Astronaut Michael Collins* by Bea Uusma Schyffert

*Locomotion* by Jacqueline Woodson

*The Pot that Juan Built* by Nancy Andrews-Goebel

*Stand Tall* by Joan Bauer

*Togo* by Robert J. Blake

*Ruby Holler* by Sharon Creech

*Inventing the Future: A Photobiography of Thomas Alva Edison* by Marfe Ferguson Delano

*Georgie Lee* by Sharon Phillips Denslow

*Once Upon a Marigold* by Jean Ferris

*Up on Cloud Nine* by Anne Fine

*The Signers: The 56 Stories Behind the Declaration of Independence* by Dennis Brindell Fradin

*Confucius: The Golden Rule* by Russell Freedman

*The Thief Lord* by Cornelia Funke

*Coraline* by Neil Gaiman

*Pictures of Hollis Woods* by Patricia Reilly Giff

*Talkin' About Bessie: The Story of Aviator Elizabeth Coleman* by Nikki Grimes

*Journey to the River Sea* by Eva Ibbotson

*My Chinatown: One Year in Poems* by Kam Mak

*A Corner of the Universe* by Ann M. Martin

*Saffy's Angel* by Hilary McKay

*To Fly: The Story of the Wright Brothers* by Wendie Old

*Ella Fitzgerald: The Tale of a Vocal Virtuosa* by Andrea Davis Pinkney

*Degas and the Dance: The Painter and the Petits Rats, Perfecting Their Art* by Susan Goldman Rubin

*When Marian Sang* by Pam Munoz Ryan

*Saladin: Noble Prince of Islam* by Diane Stanley

*Becoming Joe Dimaggio* by Maria Testa

*Surviving the Applewhites* by Stephanie Tolan

*Fossil Fish Found Alive: Discovering the Coelacanth* by Sally M. Walker

*Remember Pearl Harbor: American and Japanese Survivors Tell Their Stories* by Thomas B. Allen,

*Handel: Who Knew What He Liked* by M. T. Anderson, illustrated by Kevin Hawkes

*Shipwrecked!: The True Adventures of a Japanese Boy* by Rhoda Blumberg

*Skeleton Man* by Joseph Bruchac

*Storm Warriors* by Elisa Carbone

*Woody Guthrie: Poet of the People* by Bonnie Christensen

*Love That Dog* by Sharon Creech

*Brooklyn Bridge* by Lynn Curlee

*In the Days of the Vaqueros: America's First True Cowboys* by Russell Freedman

*Leonardo's Horse* by Jean Fritz, illustrated by Hudson Talbott

*The Hero of Ticonderoga* by Gail Gauthier

*The Chimpanzees I Love: Saving Their World and Ours* by Jane Goodall

*How I Became an American* by Karin Gündisch, translated by James Skofield

*Celebrating Ramadan* by Diane Hoyt-Goldsmith, illustrated by Lawrence Migdale

*Runaway Radish* by Jessie Haas, illustrated by Margot Apple

*Everything on a Waffle* by Polly Horvath

*The Black Bull of Norway: A Scottish Tale* by Charlotte Huck, illustrated by Anita Lobel

*Rocks in His Head* by Carol Otis Hurst, illustrated by James Stevenson

*The Dinosaurs of Waterhouse Hawkins: An Illuminating History of Mr. Waterhouse Hawkins, Artist and Lecturer* by Barbara Kerley, illustrated by Brian Selznick

*Lady Lollipop* by Dick King-Smith, illustrated by Jill Barton

*Hidden Worlds: Looking Through a Scientist's Microscope* by Stephen Kramer, photographs by Dennis Kunkel

*The Cod's Tale* by Mark Kurlansky, illustrated by S.D. Schindler

*Bull's Eye: A Photobiography of Annie Oakley* by Sue Macy

*The Lamp, the Ice, and the Boat Called Fish* by Jacqueline Martin, illustrated by Beth Krommes

*Judy Moody Gets Famous!* by Megan McDonald, illustrated by Peter Reynolds

*A Book of Coupons* by Susie Morgenstern, translated by Gill Rosner, illustrated by Serge Bloch

*A Single Shard* by Linda Sue Park

*Traveling Man: The Journey of Ibn Battuta, 1325–1354* by James Rumford

*Esperanza Rising* by Pam Muñoz Ryan

*Blister* by Susan Shreve

*Love, Ruby Lavender* by Deborah Wiles

*Coolies* by Yin, illustrated by Chris Soentpiet

*Dinosaur Parents, Dinosaur Young: Uncovering the*

*Mystery of Dinosaur Families* by Kathleen

Zoehfeld, illustrated by Paul Carrick and Bruce

Shillinglaw

*Digging for Bird-Dinosaurs: An Expedition to*

*Madagascar* by Nic Bishop

*Crazy Horse's Vision* by Joseph Bruchac, illustrated

by S.D. Nelson

*Satchel Paige* by Lesa Cline-Ransome, illustrated

by James E. Ransome

*Liberty* by Lynn Curlee

*Because of Winn-Dixie* by Kate DiCamillo

*Joey Pigza Loses Control* by Jack Gantos

*Norman Rockwell: Storyteller with a Brush* by

Beverly Gherman

*The Amazing Life of Benjamin Franklin* by James

Cross Giblin, illustrated by Michael Dooling

*Nory Ryan's Song* by Patricia Reilly Giff

*Osceola: Memories of a Sharecropper's Daughter*

by Alan Govenar, editor, illustrated by Shane

W. Evans

*Frank O. Gehry: Outside In* by Jan Greenberg and

Sandra Jordan

*The Doll People* by Ann M. Martin and Laura

Godwin, illustrated by Brian Selznick

*Judy Moody* by Megan McDonald, illustrated by

Peter Reynolds

*Wings* by Christopher Myers

*Surviving Brick Johnson* by Laurie Myers, illustrated

by Dan Yaccarino

*Let It Shine: Stories of Black Women Freedom*

*Fighters* by Andrea Davis Pinkney, illustrated

by Stephen Alcorn

*Freedom River* by Doreen Rappaport, illustrated by

Bryan Collier

*Only Passing Through: The Story of Sojourner Truth*

by Anne Rockwell, illustrated by R. Gregory

Christie

*So You Want to be President?* by Judith St. George,

illustrated by David Small

*Space Race* by Sylvia Waugh

*My Season with Penguins: An Antarctic Journal* by

Sophie Webb

*Alice's Adventures in Wonderland* by Lewis Carroll,

illustrated by Helen Oxenbury

*Strong to the Hoop* by John Coy, illustrated by

Leslie Jean-Bart

*Bud, Not Buddy* by Christopher Paul Curtis

*Francie* by Karen English

*Birchbark House* by Louise Erdrich

*Weslandia* by Paul Fleischman, illustrated by Kevin

Hawkes

*In Search of the Spirit: The Living National*

*Treasures of Japan* by Sheila Hamanaka and

Ayano Ohmi

*It's So Amazing: A Book About Eggs, Sperm, Birth,*

*Babies and Families* by Robie H. Harris, illus-

trated by Michael Emberley

*Our Only May Amelia* by Jennifer L. Holm

*Band of Angels* by Deborah Hopkinson, illustrated

by Raul Colon

*Trolls* by Polly Horvath

*Top of the World: Climbing Mount Everest* by Steve

Jenkins

*Man of the Family* by Kathleen Karr

*Honest Pretzels and 64 Other Amazing Recipes for*

*Cooks Ages 8 & Up* by Mollie Katzen

*Gorilla Walk* by Ted & Betsy Lewin

*Lost Flower Children* by Janet Taylor Lisle

*Molly Bannaky* by Alice McGill, illustrated by Chris

K. Soentpiet

*Black Cat* by Christopher Myers

*Me and Rupert Goody* by Barbara O'Connor

*Strudel Stories* by Joanne Rocklin

*Amelia and Eleanor Go For a Ride* by Pam Munoz

Ryan, illustrated by Brian Selznick

*Tea with Milk* by Allen Say

*Rimshots: Basketball Pix, Rolls and Rhythms* by

Charles R. Smith, Jr.

*Candy Corn* by James Stevenson

*Boss of the Plains: The Hat that Won the West* by

Laurie Carlson, illustrated by Holly Meade

*Bodies From the Bog* by James M. Deem

*The Number Devil: A Mathematical Adventure* by

Hans Magnus Enzensberger

*Bandit's Moon* by Sid Fleischman

*Joey Pigza Swallowed the Key* by Jack Gantos

*The Wild Boy* by Mordicai Gerstein

*Cool Melons--Turn to Frogs: The Life and Poems of*

*Issa* by Matthew Gollub, illustrated by Kazuko

G. Stone

*Chuck Close, Up Close* by Jan Greenberg and

Sandra Jordan

*Snowflake Bentley* by Jacqueline Briggs Martin,

illustrated by Mary Azarian

*Beautiful Warrior: The Legend of the Nun's Kung Fu*

by Emily Arnold McCully

*Secret Letters from 0-10* by Susie Hoch  
Morgenstern, translated by Gill Rosner  
*Duke Ellington: The Piano Prince and His Orchestra*  
by Andrea Davis Pinkney, illustrated by Brian  
Pinkney  
*Joan of Arc* by Josephine Poole, illustrated by  
Angela Barrett  
*Harry Potter and the Sorcerer's Stone* by J. K.  
Rowling, illustrations by Mary Grandpre  
*Home to Medicine Mountain* by Chiori Santiago,  
illustrated by Judith Lowry  
*G is for Googol: A Math Alphabet Book* by David M.  
Schwartz, illustrated by Marissa Moss  
*Joan of Arc* by Diane Stanley  
*I Have Heard of a Land* by Joyce Carol Thomas,  
illustrated by Floyd Cooper

## OLDER READERS

*Colibri* by Ann Cameron  
*Jack: The Early Years Of John F. Kennedy* by Ilene  
Cooper  
*Ben Franklin's Almanac: Being A True Account Of  
The Good Gentleman's Life* by Candace  
Fleming  
*In Defense of Liberty: The Story of America's Bill of  
Rights* by Russell Freedman  
*Inkheart* by Cornelia Funke  
*Olive's Ocean* by Kevin Henkes  
*Keeper of the Night* by Kimberly Willis Holt  
*The Merlin Conspiracy* by Diana Wynne Jones  
*Theodore Roosevelt: Champion of the American  
Spirit* by Betsy Harvey Kraft  
*Mosque* by David Macaulay  
*Stop the Train* by Geraldine McCaughrean

*An American Plague: The True and Terrifying Story  
of the Yellow Fever Epidemic of 1793* by Jim  
Murphy  
*Ruby Electric* by Theresa Nelson  
*Run, Boy, Run: A Novel* by Uri Orlev  
*Cuba 15* by Nancy Osa  
*East* by Edith Pattou  
*The River Between Us* by Richard Peck  
*The Wee Free Men* by Terry Pratchett  
*Remember the Lusitania!* by Diana Preston  
*Mortal Engines* by Philip Reeve  
*Don't Hold Me Back: My Life and Art* by Winfred  
Rembert  
*Harry Potter and the Order of the Phoenix* by J.K.  
Rowling  
*The Tree of Life* by Peter Sis  
*The Amulet of Samarkand: Book I of the  
Bartimaeus Trilogy* by Jonathan Stroud  
*Before We Were Free* by Julia Alvarez  
*Crispin: The Cross of Lead* by Avi  
*Six Days in October: The Stock Market Crash of  
1929* by Karen Blumenthal  
*Where the Action Was: Women War Correspondents  
in World War II* by Penny Colman  
*Goddess of Yesterday* by Caroline B. Cooney  
*The House of the Scorpion* by Nancy Farmer  
*Phineas Gage: A Gruesome but True Story about  
Brain Science* by John Fleischman  
*Hole in My Life* by Jack Gantos  
*The Life and Death of Adolf Hitler* by James Cross  
Giblin  
*Hoot* by Carl Hiaasen  
*The Kite Rider* by Geraldine McCaughrean

*19 Varieties of Gazelle: Poems of the Middle East* by  
Naomi Shihab Nye  
*When My Name Was Keoko: A Novel of Korea in  
World War II* by Linda Sue Park  
*This Land Was Made for You and Me: The Life and  
Songs of Woody Guthrie* by Elizabeth Partridge  
*The Gawgon and the Boy* by Lloyd Alexander  
*Heaven Eyes* by David Almond  
*Black Potatoes: The Story of the Great Irish Famine,  
1845-1850* by Susan Campbell Bartoletti  
*The Seeing Stone* by Kevin Crossley-Holland  
*A Face First* by Priscilla Cummings  
*The World at Her Fingertips: The Story of Helen  
Keller* by Joan Dash  
*The Ropemaker* by Peter Dickinson  
*Seek* by Paul Fleischman  
*Heart to Heart: New Poems Inspired by Twentieth-  
Century American Art* by Jan Greenberg, editor  
*Vincent van Gogh: Portrait of an Artist* by Jan  
Greenberg and Sandra Jordan  
*Witness* by Karen Hesse  
*We Were There, Too!: Young People in U.S. History*  
by Phillip Hoose  
*Breaking Through* by Francisco Jimenez  
*Helen Keller: Rebellious Spirit* by Laurie Lawlor  
*Zazoo* by Richard Mosher  
*The Greatest: Muhammad Ali* by Walter Dean  
Myers  
*A Step from Heaven* by An Na  
*The Other Side of Truth* by Beverley Naidoo  
*Carver: A Life in Poems* by Marilyn Nelson  
*Slaves of the Mastery* by William Nicholson  
*Words With Wings: A Treasury of African-American  
Poetry and Art* by Belinda Rochelle, editor

*The Land* by Mildred Taylor  
*Surviving Hitler: A Boy in the Nazi Death Camps* by Andrea Warren  
*True Believer* by Virginia Euwer Wolff  
*Kit's Wilderness* by David Almond  
*Sir Walter Raleigh and the Quest for El Dorado* by Marc Aronson  
*Hope Was Here* by Joan Bauer  
*Voices: Poetry and Art From Around the World* by Barbara Brenner, editor  
*Samir and Yonatan* by Daniella Carmi, translated from Hebrew by Yael Lotan  
*The Wanderer* by Sharon Creech, illustrated by David Diaz  
*The Longitude Prize* by Joan Dash, illustrated by Dusan Petricic  
*Ida B. Wells: Mother of the Civil Rights Movement* by Dennis Brindell Fradin and Judith Bloom Fradin  
*How God Fix Jonah* by Lorenz Graham, illustrated by Ashley Bryan  
*The Color of My Words* by Lynn Joseph  
*Ghost Boy* by Iain Lawrence  
*Ultimate Game* by Christian Lehmann, translated from French by William Rodarmor  
*Freedom Like Sunlight: Praisesongs for Black Americans* by J. Patrick Lewis, illustrated by John Thompson  
*The Art of Keeping Cool* by Janet Taylor Lisle  
*Gold Dust* by Chris Lynch  
*Building Big* by David Macaulay  
*Blizzard! The Storm That Changed America* by Jim Murphy  
*The Wind Singer* by William Nicholson, illustrated by Peter Sis

*A Year Down Yonder* by Richard Peck  
*The Amber Spyglass* by Philip Pullman  
*Homeless Bird* by Gloria Whelan  
*Pedro and Me: Friendship, Loss, and What I Learned* by Judd Winick  
*Skellig* by David Almond  
*Folk Keeper* by Franny Billingsley  
*Perilous Journey of the Donner Party* by Marian Calabro  
*Elements of Pop-Up* by David A. Carter and James Diaz  
*Getting Near to Baby* by Audrey Coulombis  
*Babe Didrikson Zaharias: The Making of a Champion* by Russell Freedman  
*Journeys with Elijah: Eight Tales of the Prophet* by Barbara Diamond Goldin, illustrated by Jerry Pinkney  
*When Zachary Beaver Came to Town* by Kimberly Willis Holt  
*Dave at Night* by Gail Carson Levine  
*All Alone in the Universe* by Lynne Rae Perkins  
*Clara Schumann: Piano Virtuoso* by Susanna Reich  
*Go and Come Back* by Joan Abelow  
*Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance* by Jennifer Armstrong  
*Rules of the Road* by Joan Bauer  
*The Shakespeare Stealer* by Gary Blackwood  
*Shadow Spinner* by Susan Fletcher  
*Martha Graham: A Dancer's Life* by Russell Freedman  
*The Other Shepards* by Adele Griffin  
*My Louisiana Sky* by Kimberly Willis Holt  
*No Pretty Pictures: A Child of War* by Anita Lobel  
*The Pirate's Son* by Geraldine McCaughrean

*No More Strangers Now: Young Voices from a New South Africa* by Tim McKee, photographs by Anne Blackshaw  
*Gone-a-Whaling: The Lure of the Sea and the Hunt for the Great Whale* by Jim Murphy  
*Restless Spirit: The Life and Work of Dorothea Lange* by Elizabeth Partridge  
*A Long Way from Chicago: A Novel in Stories* by Richard Peck  
*Thanks to My Mother* by Schoschana Rabinovici, translated by James Skofield  
*Holes* by Louis Sachar  
*Making Up Megaboy* by Virginia Walter, illustrated by Katrina Roeckelein  
*Bat 6* by Virginia Euwer Wolff

# ALL AGES

*Tell Me A Picture* by Quentin Blake  
*Roller Coaster* by Marla Frazee  
*The Man Who Walked Between the Towers* by Mordicai Gerstein  
*There's a Frog in My Throat: 440 Animal Sayings a Little Bird Told Me* by Loreen Leedy  
*Kensuke's Kingdom* by Michael Morpurgo  
*Blues Journey* by Walter Dean Myers  
*Alice's Adventures in Wonderland: A Pop-up Adaptation* by Robert Sabuda, Lewis Carroll  
*The Hidden Alphabet* by Laura Vaccaro Seeger  
*The Declaration of Independence: The Words that Made America* by Sam Fink  
*Action Jackson* by Jan and Sandra Jordan Greenberg  
*The Spider and the Fly* by Mary Howitt  
*Fireboat: The Heroic Adventures of the John J. Harvey* by Maira Kalman



*Atlantic* by G. Brian Karas  
*I Pledge Allegiance* by Bill and Michael Sampson Martin  
*Noah's Ark* by Jerry Pinkney  
*Knick-Knack Paddywhack! A Moving Parts Book* by Paul O. Zelinsky  
*A Poke in the I: A Collection of Concrete Poems* by Paul Janeczko, editor, illustrated by Chris Raschka  
*The Midnight Ride of Paul Revere* by Henry Wadsworth Longfellow, illustrated by Christopher Bing  
*Martin's Big Words: The Life of Dr. Martin Luther King Jr.* by Doreen Rappaport, illustrated by Bryan Collier  
*The Three Pigs* by David Wiesner  
*Amber Was Brave, Essie Was Smart* by Vera B. Williams  
*Aesop's Fables*, illustrated by Jerry Pinkney  
*The Wonderful Wizard of Oz: A Commemorative Pop-Up* by L. Frank Baum, art by Robert Sabuda  
*The Hunter: A Chinese Folktale* by Mary Casanova, illustrated by Ed Young  
*Cold Feet* by Cynthia DeFelice, illustrated by Robert Andrew Parker  
*The Jack Tales* by Ray Hicks, as told to Lynn Salsi, illustrated by Owen Smith  
*Stone Bench in an Empty Park* by Paul B. Janeczko, editor, photographs by Henri Silberman  
*Christmas Gift: El Regalo de Navidad* by Francisco Jimenez, illustrated by Claire B. Cottis  
*Gershon's Monster: A Story for the Jewish New Year* by Eric A. Kimmel, illustrated by Jon J. Muth

*Harry Potter and the Goblet of Fire* by J. K. Rowling, illustrated by Mary Grandpre  
*William Shakespeare & the Globe* by Aliki  
*Through My Eyes* by Ruby Bridges  
*Jump Back, Honey* by Paul Laurence Dunbar, illustrated by Ashley Bryan, Carole Byard, Jan Spivey Gilchrist, Brian Pinkney, Jerry Pinkney, Faith Ringgold  
*Troll with No Heart in His Body and Other Tales of Trolls, from Norway* by Lise Lunge-Larsen, illustrated by Betsy Bowen  
*Harry Potter and the Chamber of Secrets* by J. K. Rowlings  
*Harry Potter and the Prisoner of Azkaban* by J. K. Rowlings  
*The Huckabuck Family and How They Raised Popcorn in Nebraska and Quit and Came Back* by Carl Sandburg, illustrated by David Small  
*Voices in the Park* by Anthony Browne  
*Home Run* by Robert Burleigh, illustrated by Mike Wimmer  
*Insectlopedia* by Douglas Florian  
*This Land Is Your Land* by Woody Guthrie, illustrated by Kathy Jakobsen  
*I See the Rhythm* by Toyomi Igus, illustrated by Michele Wood  
*A Caldecott Celebration: Six Artists Share Their Paths to the Caldecott Medal* by Leonard Marcus  
*Tibet: Through the Red Box* by Peter Sis  
*With a Whoop and a Holler: A Bushel of Lore from Way Down South* by Nancy Van Lann, illustrated by Scott Cook

*You Can't Take a Balloon in the Metropolitan Museum* by Jacqueline Preiss Weitzman, illustrated by Robin Preiss Glasser  
*Walter Wick's Optical Tricks* by Walter Wick

## PICTURE BOOKS

*My Life with the Wave* by Catherine Cowan, translator and adaptor, illustrated by Mark Buehner  
*The Paper Dragon* by Marguerite W. Davol, illustrated by Robert Sabuda  
*The Hunterman and the Crocodile: A West African Folktale* by Baba Wagué Diakité  
*Gabriella's Song* by Candace Fleming, illustrated by Giselle Potter  
*Marven of the Great North Woods* by Kathryn Lasky, illustrated by Kevin Hawkes  
*Nim and the War Effort* by Milly Lee, illustrated by Yangsook Choi  
*Little Oh* by Laura Krauss Melmed, illustrated by Jim LaMarche  
*To Market, To Market* by Anne Miranda, illustrated by Janet Stevens  
*Mysterious Thelonious* by Chris Raschka  
*Rumpelstiltskin's Daughter* by Diane Stanley  
*The Gardener* by Sarah Stewart, illustrated by David Small  
*There Was an Old Lady Who Swallowed a Fly* by Simms Taback  
*Mailing May* by Michael O. Tunnell, illustrated by Ted Rand  
*Ginger* by Charlotte Voake

**FICTION**

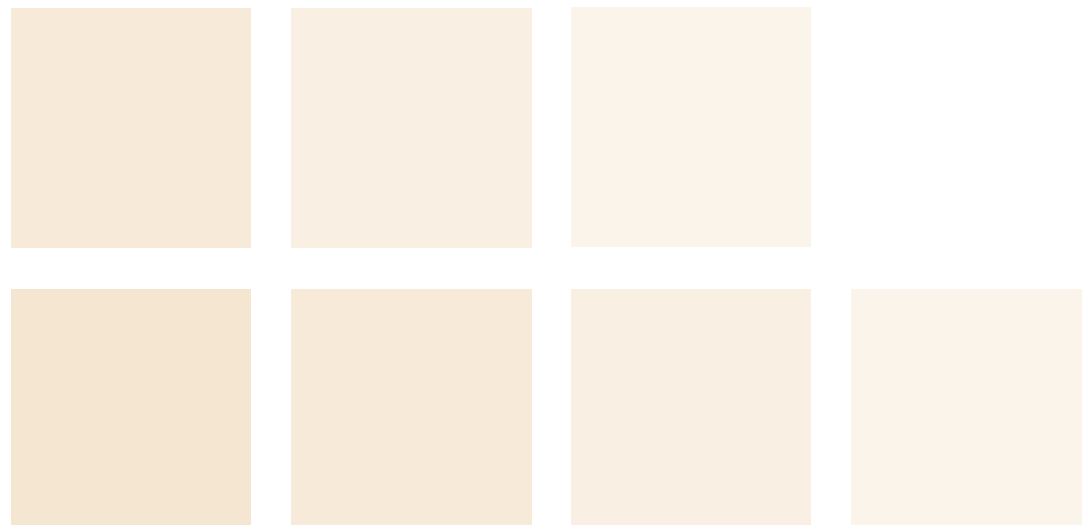
*The Iron Ring* by Lloyd Alexander  
*Lily's Crossing* by Patricia Reilly Giff  
*Sun & Spoon* by Kevin Henkes  
*Out of the Dust* by Karen Hesse  
*The Robber and Me* by Josef Holub, translated by Elizabeth D. Crawford  
*Ella Enchanted* by Gail Carson Levine  
*Stones in Water* by Donna Jo Napoli  
*Habibi* by Naomi Shihab Nye  
*Wringer* by Jerry Spinelli

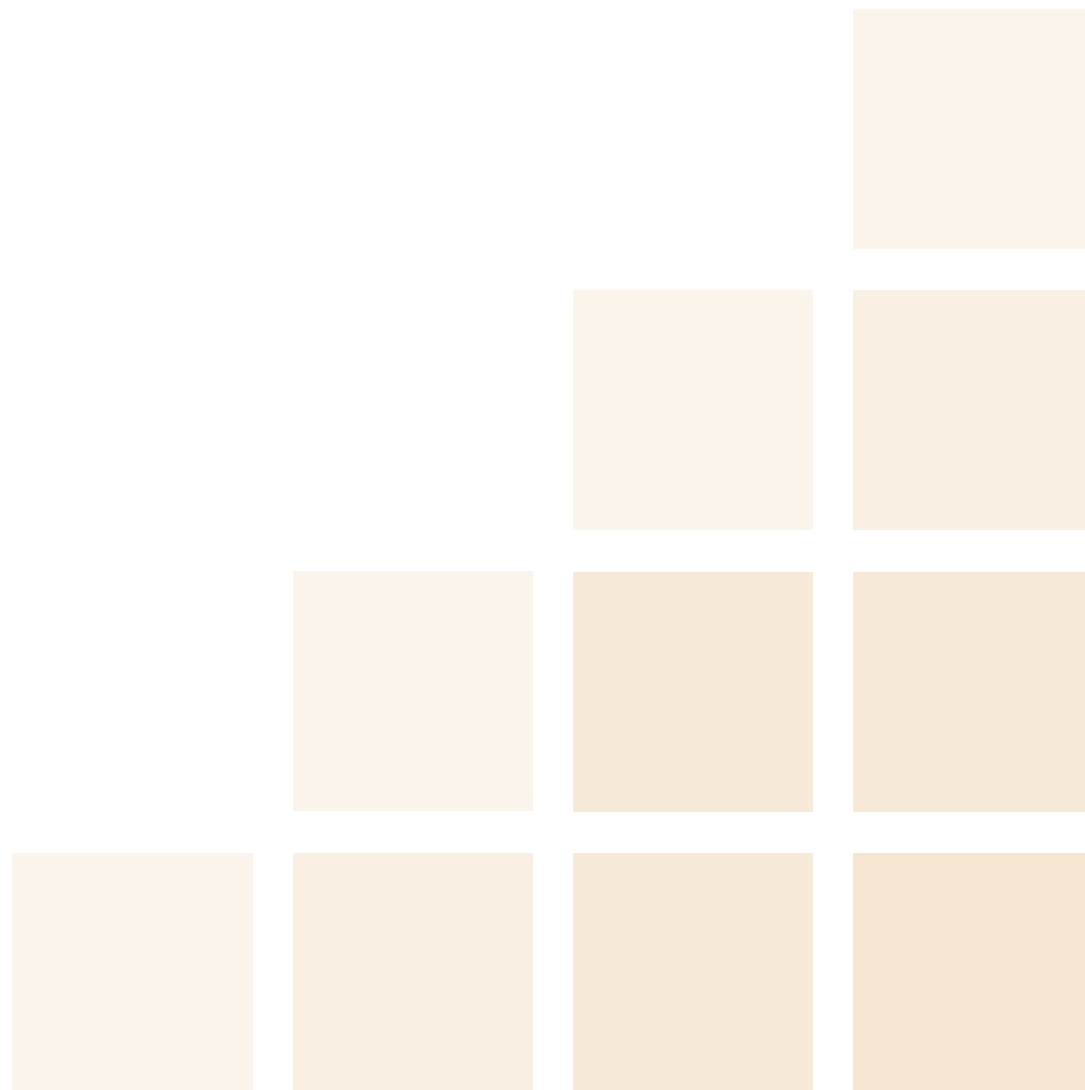
**NONFICTION**

*Lou Gehrig: The Luckiest Man* by David A. Adler, illustrated by Terry Widener  
*Hoops* by Robert Burleigh, illustrated by Stephen T. Johnson  
*Charles A. Lindbergh: A Human Hero* by James Cross Giblin

*Noah's Ark* by Heinz Janisch, adaptor, illustrated by Lisbeth Zwerger.  
*Red Scarf Girl: A Memoir of the Cultural Revolution* by Ji-Li Jiang  
*Echoes of the Elders* by Chief Lelooska  
*Mr. Semolina-Semolinus: A Greek Folktale* by Anthony L. Manna and Christodoula Mitakidou, retellers, illustrated by Giselle Potter  
*Passage to Freedom: The Sugihara Story* by Ken Mochizuki, illustrated by Dom Lee  
*Harlem* by Walter Dean Myers, illustrated by Christopher Myers  
*The Beauty of the Beast: Poems from the Animal Kingdom* by Jack Prelutsky, selector, illustrated by Mielo So  
*An Extraordinary Life: The Story of a Monarch Butterfly* by Laurence Pringle, illustrated by Bob Marstall

*The Sea King's Daughter: A Russian Legend* by Aaron Shepard, reteller, illustrated by Gennady Spirin  
*The Bone Man: A Native American Modoc Tale* by Laura Simms, illustrated by Michael McCurdy  
*In Daddy's Arms I Am Tall: African Americans Celebrating Fathers* by Javaka Steptoe, illustrator  
*Sky Pioneer: A Photobiography of Amelia Earhart* by Corrine Szabo  
*Leon's Story* by Leon Walter Tillage, illustrated by Susan L. Roth  
*A Drop of Water: A Book of Science and Wonder* by Walter Wick  
*Rapunzel* by Paul O. Zelinsky





## GLOSSARY

**Adjective** A word that describes somebody or something. *Old, white, busy, careful, and horrible* are all adjectives. Adjectives come either before a noun or after linking verbs (*be, seem, look*).

**Adverb** A word that modifies a verb, an adjective, or another adverb. An adverb tells how, when, where, why, how often, or how much. Adverbs can be cataloged in four basic ways: time, place, manner, and degree.

**Allegory** A story in which people, things, and actions represent an idea or generalization about life. Allegories often have a strong moral or lesson.

**Alliteration** The repetition of initial consonant sounds in words; e.g., *rough and ready*.

**Allusion** A reference in literature or in visual or performing arts to a similar person, place, thing, or event. Allusions to biblical figures and figures from classical mythology are common in Western literature.

**Ambiguities** A situation in which something can be understood in more than one way and it is not clear which meaning is intended.

**Analogy** A comparison between two things that are similar in some respects, often used to help explain something or make it easier to understand.

**Anecdote** A short account of an incident or event.

**Antecedent** A substantive word, phrase, or clause whose denotation is referred to by a pronoun (as *John* in "Mary saw John and called to him").

**Antonym** A word that means the opposite of another word; for example, *hot* is the antonym of *cold*.

**Apostrophe** A speech, especially in the form of a digression, addressing an absent or imaginary person or a personification of an abstract or inanimate entity. The punctuation mark (') used to show where letters are omitted from a word; to mark the possessive; and sometimes to form the plural of numbers, letters, and symbols.

**Appositive** Words or phrases that refer to the same person or thing and have the same relationship to other sentence elements.

**Appositives** The relation of one of such a pair of nouns or noun equivalents to the other.

**Archetype** An image, descriptive detail, plot pattern, or character type that occurs frequently in literature, myth, religion, or folklore and is, therefore, believed to evoke profound emotions.

**Argumentation** The act or process of forming reasons and of drawing conclusions and applying them to a case in discussion.

**Aside** The act of saying something away from others or in privacy; used commonly in the theatre.

**Assonance** The repetition of vowel sounds without the repetition of consonants; for example, *lake* and *fake*.

**Ballad** A poem in verse form that tells a story.

**Bandwagoning** A cause or movement that has popularity and support used as a strategy to get others to join.

**Base Word** A word to which affixes may be added to change its meaning, tense, or part of speech.

**Character Foils** A character whose traits are in direct contrast to those of the principal character. The foil therefore highlights the traits of the protagonist.

**Clause** A group of related words that has both a subject and a predicate; for example, *because the boy laughed*.

**Climax** The high point or turning point in a story, usually the most intense point near the end of a story.

**Cognate** A word having a common linguistic origin; for example, *café* and *coffee* derive from the Turkish word *kahve*.

**Comedy** A literary work, especially plays considered as a literary genre written in a comic style or treating a comic theme.



**Comparative Adjective** The form of an adjective that expresses an increase in quality, quantity, or degree (e.g., *quicker*).

**Conceit** An imaginative poetic image or writing that contains such an image, especially a comparison that is extreme or farfetched.

**Connotative Meaning** The negative or positive attitudes and feelings associated with a word, which have an important influence on style and meaning.

**Consonance** The repetition of consonant sounds within and at the ends of words; for example, *lonely afternoon*. Often used with assonance, alliteration, and rhyme to create a musical quality, to emphasize certain words, or to unify a poem.

**Consonant Blends** Two or three consecutive consonants, each altering its own sound just enough to join seamlessly to its neighbor (e.g., *bl, str, sn*).

**Consonant Digraphs** A group of two successive letters whose phonetic value is a single sound.

**Contraction** A shortened form or shortening of a word or phrase (e.g., *he'll*).

**Couplet** Two lines of verse that form a unit alone or part of a poem, especially two that rhyme and have the same meter.

**Declarative Sentence** A sentence in the form of a statement.

**Deductive** Inference in which the conclusion about particulars follows necessarily from a general or universal premise; the idea of moving from something that is more general to something that is more specific.

**Denotation** A direct specific meaning of a word.

**Denotative Meaning** The literal or dictionary definition of a word. Denotation contrasts with connotation.

**Dependent Clause** A clause that does not present a complete thought and cannot stand alone as a sentence; for example, *The boy went home from school because he was sick*.

**Diagram** A plan, sketch, drawing, or outline designed to demonstrate or explain how something works or to clarify the relationship between the parts of a whole.

**Dialect** A regional variety of language distinguished by features of vocabulary, grammar, and pronunciation from other regional varieties.

**Diction** An author's choice of words based on their correctness, clearness, or effectiveness.

**Digraph** Two successive letters that make a single sound; e.g., the *ea* in *bread* or the *ng* in *sing*.

**Diphthong** Speech sound beginning with one vowel and moving to another vowel sound within the same syllable — e.g., *oy* in the word *boy*.

**Document and Procedural Text** As used in the National Assessment of Educational Progress, procedural text conveys information in the form of directions for accomplishing a task. After reading the text, the reader should be able to reach a goal or complete a product. Examples include, but are not limited to, manuals and product support materials, directions for art activities and hobbies, and so forth. Document text includes graphical representations, often as multimedia elements that require readers to draw on information presented as short, continuous prose and also as columns, matrices, or other formats. Documents are used frequently in schools and in society. Textbooks often include graphs, tables, and illustrations to accompany and expand on traditional text.

**Elegies** A mournful or reflective poem.

**Ellipses** In printing and writing, an ellipsis (plural: ellipses) is a row of three dots (...) indicating an intentional omission.

**Empirical** Originating in or based on observation or experience.

**Enunciation** To pronounce or articulate clearly all the syllables of a word.

**Epic** A long narrative that tells of the deeds and adventures of a hero or heroine.

**Episodes** A usually brief unit of action in a dramatic or literary work.

**Etymology** The origin and history of words — especially how words can be traced back to a root.

**Euphemism** A word or phrase used in place of a term that might be considered too direct, harsh, unpleasant, or offensive.

**Exaggeration** To enlarge beyond bounds or the truth.

**Exclamatory Sentence** A word, phrase, or sentence that is shouted out suddenly, often through surprise, anger, or excitement.

**Expletive** An exclamation.

**Exposition** Writing intended to explain the nature of an idea, thing, or theme; a systematic interpretation or explanation (usually written) of a specific topic.

**Expository Text** Writing intended to make clear or to explain something using one or more of the following methods: identification, definition, classification, illustration, comparison, and analysis. In a play or novel, exposition is that portion that helps the reader understand the background or situation in which the work is set.

**Fallacies** A statement or an argument based on a false or invalid inference; incorrectness of reasoning or belief; erroneousness.

**Falling Action** In the plot of a story, the action that occurs after the climax. During the falling

action, conflicts are resolved and mysteries are solved.

**False Dichotomy** A false dilemma.

**Fiction** Imaginative works of prose, primarily the novel and the short story. Although fiction can draw on actual events and real people, it springs mainly from the author's imagination. The purpose is to entertain as well as enlighten the reader by providing a deeper understanding of the human condition.

**Figurative Language** Language that communicates ideas beyond the ordinary or literal meaning of the words.

**Flashbacks** Interruption of chronological sequence (as in a film or literary work) by interjection of events of earlier occurrence.

**Fluency** To read or speak with ease, expression, and automaticity in a manner that supports comprehension.

**Foreshadowing Clues** A writer's use of hints or clues to indicate events that will occur in a story. Foreshadowing creates suspense and at the same time prepares the reader for what is to come.

**Free Verse** Poetry that does not follow a prescribed form but is characterized by the irregularity in the length of lines and the lack of a regular metrical pattern and rhyme.

**Genre** A category of literature. The main literary genres are fiction, nonfiction, poetry, and drama.

**Gerunds** Any verb form when it is functioning as a noun — i.e., *Studying* is good for you.

**Glittering Generalities** Emotionally appealing words so closely associated with highly valued concepts and beliefs that they carry conviction without supporting information or reason. They appeal to such emotions such as love of country, home; desire for peace, freedom, glory, honor, etc.

**Haiku** A poem of 17 syllables arranged in three lines. The first and third lines contain five syllables; the second line seven (5 7 5). The haiku is the shortest form of Japanese poetry. It frequently expresses delicate emotion or presents an image of a natural object or scene.

**Heroic Couplets** Lines of iambic pentameter that rhyme in pairs: *aa bb cc dd*, etc. The heroic couplet has been the most popular and durable of the couplet forms.

**Homographs** A word that is spelled in the same way as one or more other words but is different in meaning, e.g., the verb *project* and the noun *project*.

**Homonyms** A word that is spelled or pronounced in the same way as one or more other words but has a different meaning.

**Homophones** One or two words pronounced alike but different in meaning, derivation, or spelling; e.g., the words *to*, *too*, and *two*.

**Hyperbole** An intentional exaggeration for emphasis or comic effect.

**Idiom** A phrase or expression that means something different than what the words actually say. An idiom is usually understandable to a particular group of people; e.g., using *over his head* for *doesn't understand*.

**Imagery** Mental pictures, or the idea of a picture that forms in one's head about a specific topic or selection of reading.

**Imperative** Used to express a command or request, e.g., the verb form *come* in "Come here!"

**Incongruities** Something that does not seem to fit in with or be appropriate to its context.

**Independent Clause** Presents a complete thought and can stand alone as a sentence; for example, When she looked through the microscope, *she saw paramecia*.

**Inductive** Inference of a generalized conclusion from particular instances; the idea of moving from something specific to more general.

**Inferences** The act of passing from one proposition, statement, or judgment considered as true to

another whose truth is believed to follow from that of the former.

**Infinitive** A verb form that is usually introduced by *to*. The infinitive may be used as a noun or as a modifier. For example, an infinitive can be used as a direct object (The foolish teenager decided *to smoke*), as an adjective (The right *to smoke* in public is now a serious question), or as an adverb (It is illegal *to smoke* in public buildings).

**Inflection** Change in pitch or loudness of the voice.

**Inflectional Endings** A change in the form of a word to show a grammatical tense; for example, *worked*, *works*, *working*.

**Interrogative** Having the form or force of a question.

**Intonation** The rising or falling pitch of the voice when somebody says a word or syllable.

**Intransitive Verbs** A verb that does not take a direct object; for example, the verb *die* in the sentence, "He was slowly dying."

**Irony** Language device, either in spoken or written form, in which the real meaning is concealed or contradicted by the literal meanings of the words, or in a theatrical situation.

**Linguistic** The systematic study of languages.

**Literal** Adhering to fact or to the ordinary stated construction or primary meaning of a term or expression.

**Literary or Fictional Elements** Aspects or characteristics of text, including characters, plot, setting, theme, style, point of view, and tone.

**Loaded/Emotional Words** Words and phrases designed to make people think emotionally rather than rationally.

**Logical Fallacy** An argument or reasoning in which the conclusion does not follow the premises; a mistake in a line of reasoning that invalidates the conclusion.

**Lyric** Any fairly short poem in which a speaker expresses intense personal emotion; a state of mind; or a process of perception, thought, and feeling rather than describing a narrative or dramatic situation.

**Memoirs** A narrative composed from personal experience.

**Metaphor** A figure of speech that makes a comparison between two things that are basically different but have something in common. Unlike a simile, a metaphor does not contain the words *like* or *as*; for example, *house of glass*.

**Meter** In poetry, the recurrence of a rhythmic pattern.

**Metonymy** A figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated (e.g., *brass* when it stands for *military officers*).

**Modifiers** A word or phrase that makes specific the meaning of another word or phrase.

**Modulation** An inflection of the tone or pitch of the voice; specifically, the use of stress or pitch to convey meaning.

**Monologue** A dramatic sketch performed by one actor; a literary composition written in the form of a soliloquy.

**Moral** The lesson taught in a work such as a fable; a simple type of theme. For example, *Do not count your chickens before they are hatched* teaches that one should not count one's fortunes or blessings until they appear.

**Morphology** The structure of words in a language, including the study of word inflections, derivations, and compounds.

**Myth** A traditional story passed down through generations that explains why the world is the way it is. Myths are essentially religious because they present supernatural events and beings and also articulate the values and beliefs of a cultural group.

**Mythology** A group of stories that belong to a particular people or culture and tell about their

ancestors, heroes, gods, and other supernatural beings and history.

**Narration** The act of telling a story or giving an account of something.

**Narrative Poem** A story, whether in prose or verse, involving events, characters, and what the characters say and do.

**Narrator** The person or voice telling a story. The narrator can be a character in the story or a voice outside the action.

**Nominative Pronoun** Indicates the subject of the sentence: *Cornelia is a girl*.

**Nuances** A subtle distinction or variation.

**Nonfiction** Writing about real people, places, and events. Unlike fiction, nonfiction is largely concerned with factual information, although the writer shapes the information according to his or her purpose and viewpoint. Biography, autobiography, and news articles are examples of nonfiction.

**Objective Pronouns** The grammatical case of a noun or pronoun that is the object of a verb; for example, *me, you, him, her, it*.

**Ode** A lyric poem usually marked by exaltation of feeling and style, varying length of line, and complexity of stanza forms.

**Onomatopoeia** The use of a word whose sound suggests its meaning, as in *clang, buzz, and twang*.

**Onset** The part of the syllable that precedes the vowel; for example, /h/ in *hop*, and /sk/ in *scotch*. Some syllables have no onset, as in *un* or *on*.

**Orthographic** The art of writing words with the proper letters according to standard usage.

**Orthographic Pattern** Pertains to the art or study of correct spelling according to established usage.

**Overgeneralization** When one draws too wide of a conclusion about a specific reference.

**Oxymoron** A combination of contradictory or incongruous words (as *cruel kindness*).

**Pace** An established rate of speaking.

**Palindrome** A word, phrase, or sentence that reads the same backward or forward; for example, *Able was I ere I saw Elba*.

**Paradox** A statement that seems to contradict itself but in fact reveals some element of truth. A special kind of paradox is the oxymoron, which brings together two contradictory terms; for example, *cruel kindness* and *brave fear*.

**Parallel Structure** The same grammatical structure of parts within a sentence or of sentences within a paragraph. For example, the following

sentence contains parallel infinitive phrases: He wanted *to join* the swim team, *to be* a high diver, and *to swim* in relays.

**Parallelism** The use of identical or equivalent word or sentence constructions in corresponding clauses or phrases.

**Paraphrasing** To extrapolate the main points or certain references from a larger point or piece of writing in your own words.

**Parody** A piece of writing that deliberately copies another work in a comic or satirical way.

**Participle** An English verbal form that has the function of an adjective and at the same time shows such verbal features as tense and voice and capacity to take an object.

**Personification** A form of metaphor in which language relating to human action, motivation, or emotion is used to refer to nonhuman agents, objects, or abstract concepts: *The weather is smiling on us today; Love is blind.*

**Persuasive** To move by argument, entreaty, or expostulation to a belief, position, or course of action.

**Phoneme** The smallest unit of sound within a word that distinguishes one word from another; for example, *cat* = /c/ /a/ /t/.

**Phonemic Awareness** The awareness of and ability to manipulate sounds in the spoken word; for example, the ability to generate rhyme and alliteration and to segment and blend component sounds.

**Phonics** The study of sounds. A system of teaching reading and spelling that stresses basic symbol-sound relationships and their application in decoding words.

**Phonogram Pattern** A spelling pattern, word family, or rim; for example, *-ame*, *-ack*, *-ay*, *-in*.

**Plagiarism** To steal and pass off (the ideas or words of another) as one's own.

**Plot** The action or sequence of events in a story. Plot is usually a series of related incidents that builds and grows as the story develops. There are five basic elements in a plot line: (a) exposition, (b) rising action, (c) climax, (d) falling action, and (e) resolution or denouement.

**Possessive Pronoun** A pronoun that grammatically indicates ownership. For example, *mine*, *yours*, *his*, *hers*.

**Prefix** A word part that is added to the beginning of a base word that changes the sense or meaning of the root or base word. For example, *re-*, *dis-*, and *com-* are prefixes.

**Prepositional Phrases** A preposition and the noun phrase that follows it (e.g., *over the river*).

**Propaganda** The spreading of ideas, information, or rumors for the purpose of helping or injuring an institution, a cause, or a person.

**Propaganda Techniques** Information or publicity that is put out by an organization or government to spread and promote a policy, idea, doctrine, or cause and that includes deceptive or distorted information.

**Prose** Writing or speaking in the usual or ordinary form. Prose becomes poetic when it takes on rhythm and rhyme.

**Prosody** The mechanics of verse poetry, including sounds, rhythms, scansion and meter, stanzaic form, alliteration, assonance, euphony, onomatopoeia, and rhyme.

**Pun** A joke that comes from a play on words. It can make use of the word's multiple meanings or a word's rhyme.

**Reflexive Pronoun** Refers to the same person or thing as another noun or pronoun in the same sentence.

**Refrains** A line, or part of a line, or group of lines, which is repeated in the course of a poem, sometimes with slight changes, usually at the end of each stanza.

**Relative Pronoun** A pronoun such as *that*, *which*, or *who* that refers to a previously used noun and introduces a relative clause.

**Resolution** Also called denouement, the portion of a play or story in which the problem is solved. The resolution comes after the climax and falling action and is intended to bring the story to a satisfactory end.

**Rhetorical Device** The art of effective and persuasive use of language.

**Rhetorical Techniques** The ancient art of persuasive argument through writing or speech; the art of eloquence and charismatic language.

**Rhyme Scheme** The arrangement of rhymes in a poem or stanza.

**Rhythm** The pattern of stressed and unstressed syllables in a line of poetry. Poets use rhythm to bring out the musical quality of language, to emphasize ideas, to create moods, to unify a work, and/or to heighten emotional response.

**Rime** The vowel and any consonants that follow it; for example, in *scotch*, the rime is /*otch*/.

**Root (Root Word)** A word or word element to which prefixes and suffixes may be added to make other words; for example, to the root *graph*, the prefix *dia-* and the suffix *-ic* can be added to create the word *diagraphic*.

**Rubric** An authentic assessment tool for making scoring decisions; a printed set of guidelines that distinguishes performances or products of different quality.

**Rule of Three** The number three (3) recurs especially in folk literature and fairy tales; for example, three characters, three tasks, repetition of an event three times.

**Satire** A literary technique in which ideas, customs, behaviors, or institutions are ridiculed for the purpose of improving society. Satire may be gently witty, mildly abrasive, or bitterly critical and often uses exaggeration for effect.

**Sensory Images** These help the reader see or hear or feel things.

**Simile** A comparison of two unlike things in which a word of comparison (often *like* or *as*) is used. For example, *She stood in front of the altar, shaking like a freshly caught trout.* (Maya Angelou).

**Soliloquy** A speech in a dramatic work in which a character speaks his or her thoughts aloud. Usually the character is on stage alone, not speaking to other characters, and perhaps not even consciously addressing the audience. (If there are other characters on the stage, they are ignored temporarily.) The purpose of a soliloquy is to reveal a character's inner thoughts, feelings, and plans to the audience.

**Sonnet** A short poem with 14 lines, usually 10-syllable rhyming lines, divided into two, three, or four sections.

**Stanza** A division of a poem consisting of a series of lines arranged together in a usually recurring pattern of meter and rhyme.

**Stylistic Elements** The way the author uses words or language to achieve certain effects.

**Suffix** A linguistic unit added to the end of a base word that changes the word's meaning or grammatical function; for example, *-ed*, *-ly*, *-ness*.

**Summarizing** Creating a short description of a document or information object that includes its most salient features for a purpose.

**Suspense** A feeling of tense excitement about how something such as a mystery novel will end.

**Syllabication** The act, process, or method of forming or dividing words into pieces.

**Syllables** One or more letters (as *syl*, *la*, and *ble*) in a word (as *syl·la·ble*), usually set off from the rest of the word by a centered dot or a hyphen and treated as aids to pronunciation or as guides to placing hyphens at the end of a line.

**Symbolism** In literature, the artistic method of revealing ideas or truths through the serious and extensive use of signs and images.

**Synecdoche** Figure of speech in which a part represents the whole, as in the expression *hired hands* for *workmen*.



**Synonym** A word that has a meaning identical with or very similar to another word of the same language; for example, in some situations, *right* is a synonym of *correct*.

**Syntax** The way in which words are put together to form constructions such as phrases or sentences.

**Tempo** A characteristic rate or rhythm of activity; more relatable to speech or music.

**Theme** A central, recurring, and unifying idea of text. Sometimes the theme is directly stated in the work, and sometimes it is given indirectly through representation in person, action, and image. There may be more than one theme in a given work.

**Thesis** A proposition advanced as an argument; a subject for an essay.

**Tone** An expression of a writer's attitude toward a subject. Unlike mood, which is intended to shape the reader's emotional response, tone reflects the feelings of the writer. Tone can be serious, humorous, sarcastic, playful, ironic, bitter, or objective.

**Tragedy** A serious drama typically describing a conflict between the protagonist and a superior force (as destiny) and having a sorrowful or disastrous conclusion that excites pity or terror.

**Transformation** The change of a character in appearance or form by magic; for example, *Cinderella was transformed by her godmother after midnight*.

**Transitive Verb** A verb that needs or usually takes a direct object.

**Understatement** A technique of creating emphasis by saying less than is actually or literally true. Understatement is the opposite of hyperbole or exaggeration and can be used to create humor as well as biting satire.

**Verb** A word or set of words that expresses action or state of being.

**Verbal** A word that is derived from a verb and has the power of a verb but acts like another part of speech. Like a verb, a verbal may take an object, a modifier, and sometimes a subject, but unlike a verb, a verbal functions like a noun, an adjective, or an adverb. Three types of verbal are gerunds, infinitives, and participles.

**Verse** A line of metrical writing.

**Villanelles** A 19-line poem, originally French, that uses only two rhymes and consists of five three-line stanzas and a final quatrain.

**Voice** Indicates whether the subject is acting or being acted upon. Active voice indicates that the subject is acting (doing something): *Benjamin discovered the secrets of electricity*. Passive voice indicates that the subject is being acted upon: *The secrets of electricity were discovered by Benjamin Franklin*. Also, voice is a writer's unique use of language that allows a reader to perceive a human personality in his or her writing. The elements of

style that determine a writer's voice include sentence structure, diction, and tone. The term also can be applied to the narrator of a selection.

**Volume** The loudness of a sound.

**Vowel Digraphs** A group of two vowels in which only one sound is heard (e.g., height).

**Vowel Diphthong** The blending of two vowel sounds counted as one unit (e.g., boy).

## ACKNOWLEDGMENTS

Working under the direction of the DCPS Office of Academic Services and StandardsWork, Inc., a DC-based nonprofit that specializes in helping school districts develop world-class learning standards, the following educators, parents, and community members helped develop the learning standards in reading/English language arts and mathematics for the District of Columbia. Their contributions are greatly appreciated.

Dayo Akinsheye  
*Reed Elementary School*

Barbara Early Allen  
*Slowe Elementary School*

Darlene T. Allen  
*DCPTA*

Celestine Alvarez  
*Office of Academic Services, DCPS*

Semere Ambaye  
*Dunbar Pre-Engineering*

Josephine Baker  
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Karen Barnes  
*Howard University – Public Charter Middle Schools*

Sarah Bax  
*Hardy Middle School*

Shirley Bellamy  
*Instructional Technology, DCPS*

Brenda Belton  
*Board of Education (Charter Schools)*

Joanna Benjamin-Gibson  
*Ketcham Elementary School*

Margot Berkey  
*Parents United for DC Public Schools*

Mary Penn Beveney  
*Miner Elementary School*

Amy A. Boccardi  
*Hardy Middle School*

Blanche Brownley  
*Howard University – School of Education*

Donna Brunson  
*Head Start, DCPS*

Ray Bryant  
*Office of Special Education, DCPS*

Thomas Bullock  
*Georgetown University*

Laureen Smith Butler  
*Springarn Senior High/Spingarn Center*

William Caritj  
*Accountability and Assessment, DCPS*

Sheila Carr  
*Parent Watch*

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*Francis Junior High School*

Jerry Fluellen  
*DCPS*

Sheila Ford  
*Mann Elementary School*

Elba Garcia  
*Office of Bilingual Education*

Libia Gill  
*American Institutes for Research*

James Giordano  
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Shelly Hable  
*Georgetown University – Department of Sociology*

William Harvey  
*Center for Advancement of Racial & Ethnic Equity*

David Hernandez  
*Office of Academic Services, DCPS*

Aona Jefferson  
*Council of School Officers/Woodson Senior High*

Judith M. Kelly  
*DC Area Writing Project*

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Kerri Larkin  
*Anacostia Senior High School*

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and Educators (SHAPPE)*

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*Executive Office of the Mayor*

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## RELATED RESOURCES ALSO AVAILABLE

The Office of Academic Services also has developed a number of other resources to help teachers, administrators, students, parents, and community members better understand the new learning standards. These resources include:

- ▣ Grade-level curriculum guides, with sample learning activities, year at a glance references, unit roadmaps, standards-based worksheets, sample assessment items, and other resources.
- ▣ Grade-level parent guides to the standards, translated into several languages.
- ▣ Grade-level posters, which should be displayed in every classroom.

These and other materials are available on the DCPS Web site at [www.k12.dc.us](http://www.k12.dc.us).



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